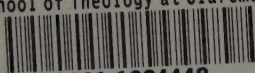


School of Theology at Claremont



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1694
1778

FIRST LESSONS
ON
NATURAL PHILOSOPHY.

PART FIRST.

WM. JAS. HAMERSLEY has recently published a new stereotype edition of this popular work.

This Book was prepared by the author to meet a want, which she felt in her own experience as a teacher.

It was at that time doubted by many, whether the principles of natural philosophy could be made clear to the minds of young children.

The remarkable simplicity of style, clearness of statement, and aptness of illustration, which characterize this book have entirely removed those doubts.

This little work is used in all parts of the United States; it has received the cordial approbation of parents and teachers, and is a great favorite with pupils.

No text book on natural science, has ever been more thoroughly adapted to the object for which it was written.

The information this book conveys with wonderful tact to the mind of a child, concerning many interesting and important facts and laws of natural philosophy renders it far easier for the scholar, at a later age, to comprehend the more advanced treatise giving instruction in the same science.

The Publisher believes that this and the second part have proved to be important contributions to the cause of education.

11

WM. JAS. HAMERSLEY,

PUBLISHER AND BOOKSELLER,

HARTFORD, CONN.,

Has recently issued a new edition of the **FIRST LESSONS ON NATURAL PHILOSOPHY—PART SECOND.** By Miss MARY A. SWIFT, formerly Principal of the Litchfield Female Seminary. From the notices in his possession, he would call the attention of Teachers and others to the following:

From the Hartford Watchman.

This author has unusual skill in writing a child's book of natural science. We can testify to the adaptedness of her former work to the minds of children from observation; and this last surpasses it in some respects. Children are better pleased with ideas than words; and it would not be easy to find a spare word in the whole of this little book. It is beautifully concise and simple.

From the New Haven Palladium.

Its contents are admirably adapted to their capacities, the science being illustrated by the things most familiar to their sight and understanding. The "First Part" of the same work was extremely well received.

From the New York Weekly Messenger.

So simple, plain, easy, instructive and entertaining, that the child, under the care of a suitable teacher, is anxious to go forward until the whole is learned. When the tasks of children are thus rendered pleasing instead of painful, there is not only a *hope* but a *certainty* of improvement.

From the Connecticut Observer.

This little volume is an admirable counterpart to the first that was published, and which exhibited the *tact* of the writer for addressing youthful minds on subjects of this nature. It shows how such a subject can be made interesting to those who, in the early developments of thought, begin to inquire into the sense of things, and are full of curiosity with regard to the objects around them. The modes of explanation are very judicious; the style, as it should be, simple; and the chain of consecutive reasoning clearly and brightly preserved. It is matter of rejoicing to all parents and teachers of youth, that minds like that of the writer are devoting their powers to such works—forming a new era in the juvenile literature of the country.

From the Fall River Monitor.

These lessons are admirably adapted to the capacities of children. PART FIRST is now used in the schools in this town, and we hope PART SECOND may be introduced without delay.

From the New York Plaindealer.

This book is obviously the production of one who understands the wants and capacities of very young students, and what is more rare, understands how to accommodate herself to their immature intellects.



Theology Library

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THE
A N T I G O N E

OF
SOPHOCLES,

WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES.

By THEODORE D. WOOLSEY,

FORMERLY PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

HARTFORD:
HAMERSLEY & CO.
1872.

TO PROFESSORS AND TUTORS OF GREEK AND OTHERS.

THE following works by President Woolsey of Yale College have, during the present year, been carefully examined by him, assisted by Prof. Packard, all desirable changes have been made, and a new set of references to Prof. Hadley's Greek Grammar, added:

ALCESTIS OF EURIPIDES, with notes, for the use of Colleges in the United States.

ANTIGONE OF SOPHOCLES, with notes, for the use of Colleges in the United States.

PROMETHEUS OF ÆSCHYLUS, with notes, for the use of Colleges in the United States.

ELECTRA OF SOPHOCLES, with notes, for the use of Colleges in the United States.

GORGIAS OF PLATO, with notes, for the use of Colleges in the United States.

September, 1869.

ENTERED according to Act of Congress, in the year 1869, by
HAMERSLEY AND COMPANY,
in the Clerk's Office of the District Court for the District of Connecticut.

VALUABLE BOOKS.

SOPHOCLES FIRST BOOK IN GREEK, for the use of beginners.

SOPHOCLES GREEK LESSONS, new edition, adapted to the revised edition of the Author's Greek Grammar.

SOPHOCLES GRAMMAR, revised edition, for the use of Schools and Colleges.

SOPHOCLES GREEK EXERCISES, with an English and Greek vocabulary.

SOPHOCLES GREEK GRAMMAR, for the use of learners, being the first edition of the Author's Grammar.

FELTON'S GREEK READER, containing selections in Prose and Poetry, with notes, a Lexicon and references to the Grammars of Profs. Sophocles, Hadley and Crosby.

PREFACE.

THE subject of this noble drama is a contest between divine and human law, or the higher and lower principles of justice; and the motives of the contest are a sister's love and sense of religious obligation on the one hand, and resentment for violated authority on the other. Creon, king of Thebes, ordains that the body of Polynices, who had fought against his country in order to recover a sceptre unjustly withheld from him by his brother, shall lie unburied, a prey to birds and beasts; and the penalty for violating the edict is death. This edict was justifiable as a piece of state policy, but unhallowed as disregarding the rights of the dead and of the powers below. Antigone, one of the sisters of the deceased, resolves to bury him at all hazards, notwithstanding the dissuasives of her more timid and cooler sister Ismene: she is detected, and, though betrothed to the son of Creon, is sentenced to be buried alive. Here divine justice shows its might by bringing down upon the king the mischiefs that grew out of his pride and passion. For his son Hæmon, after a vain attempt to bend his father's purpose, dies by his own hand in the tomb where Antigone had closed her life by hanging; and his wife Eurydice stabs herself in the violence of her grief. Thus the self-willed man stands crushed by the double stroke of the avengers, like a victim brought to the altar of divine wrath. If human law had been honored by the

virgin's death, divine law moves onward with traces of a more dreadful devastation, and triumphs at the close.

The character of Antigone is that of one who has laid aside all ordinary feelings, and is absorbed by the sole purpose of burying her brother. Her purpose, through indignation at the edict of Creon, has gained such strength, that she rejects her sister's dissuasives with harshness, treats Creon with scorn, and seems to have forgotten her espousals to Hæmon. In this way, the poet makes her stand quite alone, in the sublime attitude of a secluded virgin, enabled, by the power of affection, to oppose the whole power of law and punishment. Whatever of harsh or masculine appears in her conduct is owing to her highly excited feelings; for her native disposition was conceived of as exquisitely tender and feminine, if we may judge from the subdued tone of her last song just before her death, and from that beautiful line,

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν,

and if we may suppose the Antigone of the *Œdipus Coloneus* and the Antigone of this play to be one and the same in the groundwork of their character.

The question has been much agitated among the recent critics of this drama, whether the poet meant to blame Antigone for her conduct. Boeckh says that the idea of the drama is that "immoderate and passionate efforts, overleaping the due bounds, lead to destruction; that man should decide what he is authorized to do with discretion, in order that he may not in the violence of his self-will run counter to divine or human right, and in penalty suffer heavy inflictions. Reason is the best thing to secure happiness." Thus both parties, Creon and Antigone, committed crimes, although Antigone's may have been far the least. She should have observed due measure in her feelings. She ought to have consigned the burial of Polynices

into the hands of the Gods. By carrying out her own will against the law, she passed the limits proper for a subject and for her sex.

It is, moreover, only when we attribute some blame to Antigone, — the same eminent scholar remarks, — that we can account for the attitude which is assumed towards her by the Chorus. When they see her led along towards the king as a prisoner (v. 383), they speak of her as caught in folly. Her temper is harsh and unyielding, like her father's; she cannot accommodate herself to the misfortunes of the family. (471, 472.) A divine curse, sweeping over the race of Labdacus, has crazed her mind and led her into woe. (2d Stasimum, 582–625.) And so, when, just before her death, Antigone bursts into strains of lamentation which call for sympathy, the Chorus pronounces, that in paying off suffering due from her father she boldly assaulted Justice upon her throne; that authority would not allow its mandates to be transgressed; and that a temper which led her to judge for herself destroyed her. To say the least, the Chorus extends so little pity towards her in this moving scene that she cries aloud οἷμοι γελῶμαι, and says that she dies unwept and unbefriended. (806–882.) If, on the other hand, the Chorus, from the first, shows a feeling that the king's edict is an irreligious one; if they can scarce restrain their tears, when they see Antigone taking her way to the common chamber of the grave; if in their judgment she dies glorious and applauded (211–220, 278, 801, 817), neither Creon's wrong, nor the weak sympathies of the Chorus, nor a few faint words of praise, can wipe out their decided condemnation of the heroine for her want of wisdom.

Such as this is a brief statement of what, in Boeckh's view, the Chorus and the poet thought of Antigone's heroic deed. It has been said, on the other side, that the Chorus consists of weak old men, governed by prudential considera-

tions, and unable to rise to a level with the conflict which is going on before them. The poet gives us no hint that he would have the Chorus so regarded, nor is such a theory consistent with the part which it sustains in the Greek drama. Moreover the Chorus censures Creon, however guardedly and respectfully, from the first.

But Boeckh's view of this drama seems to be overthrown by the fact, that all the sympathy of the reader goes with Antigone, and all the blame falls on Creon. Nobody, probably, ever read this piece, — whether Christian or heathen, — without pity for the fate of the virgin who stands forth to defend the higher law, or without a feeling of satisfaction when divine justice smites Creon for his unwise edict. The same current of feeling runs through all the characters of the play. The guard in his rough, plebeian style; Hæmon by word and by expressive deed; Ismene by her readiness to die with her sister, although she has too much passiveness of nature to dare with her; Teiresias as the expounder of divine opinions; the Chorus finally, with a voice growing loud near the end, — all condemn the king, and by condemning him guide our sympathies towards Antigone. The mass of the citizens also, according to the testimony of Hæmon (692), who hears sentiments expressed which are kept concealed from his father, lament the fate of Antigone, and pronounce that she perishes most undeservedly, sentenced to the worst fate for the most glorious deeds. (Comp. 509.) In what other drama do the Gods and the people of the city unite in approving conduct which is deserving of censure? Their judgment, the judgment of so many parties, must have been the subjective judgment of the poet. It may be said, indeed, that he secures our sympathies for the heroine, without meaning to pronounce her innocent; just as we are made to sympathize with the straightforward, manly Ajax, when we know that he transcends the bounds

of moderation under his keen sense of injury. But the cases are not parallel ; for Sophocles shows us most abundantly, that he wishes to have Ajax regarded as an honorable, high-minded man, led into evil by undue resentment.

On the whole, we cannot feel that the poet would have us blame Antigone, or that her death is the execution of a sentence of poetic justice. Yet we receive the impression that her course was a rash one, in so far as she ran into the jaws of death while carrying out a noble purpose. She stands before us, then, like some of the early Christian martyrs, who courted death, and offered themselves up instead of waiting to be sought. We admire their Christian courage ; we can fancy that they looked on their less bold brethren as cowardly lovers of life ; we feel that such a step is one which a more than commonly heroic nature would be apt to take. But we feel also, that representatives of truth and right, acting thus without policy or caution, must inevitably, under the operation of wicked laws, meet the fate which they have braved. The Chorus, then, goes no farther than to censure for rashness the generous self-sacrifice of Antigone in performing an act which was in itself right and commendable. We may add that the poet's reason, as an artist, for giving the Chorus such an attitude towards Antigone, was to isolate her, and concentrate our interest upon her.

Creon has been regarded by some as a tyrant in his nature, but this is by no means so. As another has remarked, he began with good intentions, and it was only when he met with opposition from a woman and from his son, that his obstinate adherence to his measures ran out into harshness, headlong self-will, and even irreligion. The crimes with which the plots of *Æschylus* and *Sophocles* are involved are not those of vulgar villains, but of persons whose good qualities are overpowered by the excess of some human passion.

The time when the *Antigone* was represented may be gathered from the argument bearing the name of Aristophanes, the grammarian. We there learn that the Athenians chose the poet one of their generals, on account of their admiration of this drama; and that he was engaged in the Samian war. Of the fact that he was general, we have ample proof from other sources, particularly from a work by his contemporary and rival, the tragic poet Ion, cited by Athenæus. Perhaps it was the wise maxims of government expressed in the dialogue between Hæmon and Creon, which led the people to invest him with this important office. The Samian war, in which Pericles had the principal part, occurred in the last year of the 84th, and first of the 85th Olympiad, and in order not to allow time for public admiration to cool, we must fix upon one of these years with Seidler and Süvern, or, better still, go back with Boeckh and others to Olympiad 84. 3.

The editor's first edition of this drama appeared in 1835, and a second in 1840. A new edition being now called for, he has endeavored to render it less imperfect than its predecessors. The Preface has been enlarged so as to include some notice of the more recent higher criticism of the play. The text has been altered in a number of places:—the reasons for these alterations, where not given in the notes, may be found in some one of the editions which enter into the criticism of the text, as in Dindorf's (Oxf. 1836), Wunder's, or that of Wex; or in Boeckh's *Antigone* (1843) in which his dissertations, published before in the Berlin Transactions, are incorporated. The notes have been thoroughly revised; as well as the description of the metres, into which have been introduced references to Munk's work on metres, which Professors Beck and Felton have rendered accessible in this country by their translation. The editor has had within his reach the labors of nearly all the commen-

tators upon Antigone down to Donaldson's (Lond. 1848), and several subsidiary works, as Ellendt's Lex., and Emperius's review of Wunder's Antigone in Jahn's *Jahrbücher* for 1842, Part I. Of the many works published within a few years relating to the higher criticism of this drama, he has consulted especially Gruppe's Ariadne, Boeckh's Antigone, and an excellent review by G. Wolff in Bergk and Cæsar's *Zeitschrift* (for 1846, Nos. 7 and 8), entitled "Die neueste Antigone-literatur." After the great amount of labor bestowed upon this play in recent times, — and no Greek drama has received so much attention, — there are places where the text remains in doubt; others where the text supported by all the authorities is justly suspected; and others still, not a few, where different minds must arrive at different results in regard to the poet's meaning. If my interpretations should be censured, may I hope that it may be done in the spirit which shows itself in Professor Boies's review (in the *Christian Review* for January, 1851), to whom I am indebted for valuable suggestions, and for corrections of errors in my last edition.

Yale College, New Haven,

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΙΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

ΥΠΟΘΕΣΙΣ.

Ἀποθανόντα Πολυνείκην ἐν τῇ πρὸς τὸν ἀδελφὸν μονομαχίᾳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας. τοῦτον Ἀντιγόνη ἢ ἀδελφὴ θάπτειν πειρᾶται. καὶ δὴ λαθοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες οὐδὲν ἤτιον ἐφροῦρουν. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εὐροῦσα τὸν νεκρὸν ἀνοιμώξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ἀπὸ τῶν φυλάκων παραδεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τῦμβον καθιέρξεν. ἐπὶ τούτοις Αἴμων, ὁ Κρέοντος υἱός, ὃς ἐμνάτο αὐτὴν, ἀγανακτήσας ἑαυτὸν ἐπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόνῃ, Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπηθεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετὴ, ἑαυτὴν κατασφάζει. καὶ τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἣ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς

αὐτὴν ἔρωτα ξίφει ἑαυτὸν διεχρήσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνέϊλε.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην, ἃς ὁ μὲν Ἴων ἐν τοῖς διθυράμβοις καταπορησθῆναί φησιν ἀμφοτέρων ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους Μίμνερος δὲ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. τὸ δὲ δράμα τὴν ἐπιγραφὴν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης.

Κεῖται δὲ ἡ μυθοποιία καὶ παρ' Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἵμονος δίδοται πρὸς γάμου κοινωνίαν καὶ τίττει τὸν Μαίμονα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων· προλογίζει δὲ ἡ Ἀντιγόνη· ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι, τάφος Πολυνείκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἵμονος, καὶ μόρος Εὐρυδίκης τῆς Αἵμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιώσθαι τῆς ἐν Σάμῳ στρατηγίας, εὐδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

ΑΝΤΙΓΟΝΗ.

ΑΝΤΙΓΟΝΗ.

ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα,
ἄρ' οἶσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὁποῖον οὐχὶ νῦν ἔτι ζῶσαιν τελεῖ;
οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ
οὐτ' αἰσχρὸν οὐτ' ἄτιμόν ἐσθ', ὁποῖον οὐ
τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει
κῆρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἔκετ' ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μιᾷ θανόντων ἡμέρα διπλῇ χερί·
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὐτ' εὐτυχοῦσα μᾶλλον οὐτ' ἀτωμένη.

ΑΝΤΙΓΟΝΗ.

ἤδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὐνεκ' ἐξέπεμπον, ὥς μόνη κλύοις.

ΙΣΜΗΝΗ.

τί δ' ἔστι; δημοῖς γάρ τι καλχαίνουσ' ἔπος.

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων
 τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει ;
 Ἔτεοκλέα μὲν, ὥς λέγουσι, σὺν δίκη
 χρησθεῖς δικαία καὶ νόμῳ κατὰ χθονὸς
 ἔκρουψε, τοῖς ἔνερθεν ἐντιμον νεκροῖς, 25
 τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
 ἔάν δ' ἄκλαντον, ἄταφον, οἰωνοῖς γλυκὺν
 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 κάμοι, λέγω γὰρ καμὲ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὥς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
 εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 λύουσ' ἂν ἢ ᾗ φάπτουσα προσθείμην πλέον ; 40

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα ; ποῦ γνώμης ποτ' εἴ ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερσί.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἣν σὺ μὴ θέλῃς, 45

ἀδελφόν. οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκός;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.

ΙΣΜΗΝΗ.

οἷμοι· φρόνησον, ὦ κασιγνήτη, πατήρ
ὥς νῶν ἀπεχθὲς δυσκλεῆς τ' ἀπώλετο
πρὸς αὐτοφώρων ἀμπλακημάτων, διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·

50

ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·

τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν

55

αὐτοκτονοῦντε τὴν ταλαιπώρῳ μόρον
κοινὸν κατειργάσαντ' ἐπ' ἀλλήλοιν χεροῖν.

νῦν δ' αὖ μόνῃ δὴ νῶν λελειμμένα σκόπει

ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία

ψῆφον τυράννων ἢ κράτη παρῆξιμεν.

60

}} ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναιχ' ὅτι }}
ἐφυμεν, ὥς πρὸς ἄνδρας οὐ μαχομένα·

ἔπειτα δ' οὔνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,

καὶ ταῦτ' ἀκούειν καὶ τῶνδ' ἀλγίονα.

ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς

65

ξύγγνοιαν ἴσχειν, ὥς βιάζομαι τάδε,

τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ

περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὔτ' ἂν κελεύσαιμ' οὔτ' ἂν, εἰ θέλοις ἔτι

πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μέτα.

70

ἀλλ' ἴσθ' ὁποῖα σοι δοκεῖ, κεῖνον δ' ἐγὼ

θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν.

without

φίλη μετ' αὐτοῦ κείσομαι, φίλον μέτα,
 ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος
 ὄν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
 ἐκεῖ γὰρ αἰὲν κείσομαι· σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἐντιμ' ἄτιμάσας ἔχε.

75

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον
 χώσους· ἀδελφῷ φιλτάτῳ πορεύσομαι.

80

ΙΣΜΗΝΗ.

οἷμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μη μου προτάρβει· τὸν σὸν ἐξόρθου πότιμον

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
 τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ.

85

ΑΝΤΙΓΟΝΗ.

οἷμοι· καταύδα. πολλὸν ἐχθίων ἔσει
 σιγῶς, εἰ μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσκει γ'· ἀλλ' ἀμηχάνων ἐρᾶς.

90

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρόπει τὰμήχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,

ἔχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
ἀλλ' ἔα, με καὶ τὴν ἐξ ἑμοῦ δυσβουλίαν
 παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
 τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στεῖχε· τοῦτο δ' ἴσθ', ὅτι
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

ΧΟΡΟΣ.

ἄκτις ἀελίου, τὸ κάλ-

λιστον ἑπταπύλῳ φανέν

Θήβα τῶν προτέρων φάος,

ἐφάνθης ποτ', ὧ χρυσέας

ἀμέρας βλέφαρον,

Διρκαίων ὑπὲρ ῥεέθρων μολοῦσά,

τὸν λεύκασπιν Ἀργόθεν *

φῶτα βάντα πανσαγία,

φυγάδα πρόδρομον ὀξυτέρῳ

κινήσασα χαλινῷ,

ὃν ἐφ' ἀμετέρῳ γὰ Πολυνείκης

ἀρθεὶς νεικέων ἐξ ἀμφιλόγων

* * * ὀξέα κλάζων

αἰετὸς ἐς γᾶν ὥς ὑπερέπτα,

λευκῆς χιόνος πτέρυγι στεγανὸς

πολλῶν μεθ' ὀπλων

ξύν θ' ἱπποκόμοις κορύθεσσι.

στάς δ' ὑπὲρ μελάρθρων φονώ-

σασιν ἀμφιχανὼν κύκλῳ

λόγχαις ἐπτάπυλον στόμα

ἔβα, πρίν ποθ' ἀμετέρων

αἱμάτων γένυσιν

πλησθῆναι τε καὶ στεφάνωμα πύργων
 πευκάενθ' Ἥφαιστον ἐλεῖν.

τοῖος ἀμφὶ νῶτ' ἐτάθη

πάταγος Ἄρεος ἀντιπάλῳ

125

δυσχεῖρῳμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους

ὑπερεχθαίρει, καὶ σφας ἐσιδὼν

πολλῷ ρεύματι προσνισσομένους

χρυσοῦ καναχῆς ὑπερόπτας,

180

παλτῷ ριπτεῖ πυρὶ βαλβίδων

ἐπ' ἄκρων ἤδη

νίκην ὀρμῶντ' ἀλαλάξαι. ✓

ἀντίτυπα δ' ἐπὶ γὰρ πέσε τανταλωθεῖς

πυρφόρος ὃς τότε μαινομένα ξὺν ὀρμῇ

135

βακχεύων ἐπέπνει

ῥιπαῖς ἐχθίστων ἀνέμων.

εἶχε δ' ἄλλα τὰ μὲν,

ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας

Ἄρης

δεξιόσειρος.

140

ἐπτα λοχαγοὶ γὰρ ἐφ' ἐπτα πύλαις

ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον

Ζηνὶ τροπαίῳ πάγχαλκα τέλη,

πλὴν τοῖν στυγεροῖν, ὃ πατρὸς ἐνὸς

μητροῦς τε μιᾶς φύντε καθ' αὐτοῖν

145

δικρατεῖς λόγχας στήσαντ' ἔχετον

κοινοῦ θανάτου μέρος ἀμφω.

ἀλλὰ γὰρ ἁ μεγαλώνυμος ἦλθε Νίκα

τῇ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,

ἐκ μὲν δὴ πολέμων

150

τῶν νῦν θέσθε λησμοσύναν,
 θεῶν δὲ ναοὺς χοροῖς
 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλε-
 λίχθων

Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, 155
 Κρέων ὁ Μενοικέως, νεοχμοῖσι θεῶν
 ἐπὶ συντυχίαις χωρεῖ τινὰ δὴ
 μῆτιν ἐρέσσω, ὅτι σύγκλητον
 τήνδε γερόντων προὔθετο λέσχην, 160
 κοινῷ κηρύγματι πέμψας.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
 πολλῷ σάλῳ σείσαντες ὥρθωσαν πάλιν ·
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
 ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖου 165
 σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
 καπεὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
 παῖδας μένοντας ἐμπέδοις φρονήμασιν.
 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170
 καθ' ἡμέραν ὦλοντο παίσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιᾷσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
 ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλείσας ἔχει, 180

κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γὰρ, ἵστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,
 οὐτ' ἂν σιωπήσαιμι τὴν ἄτην ὀρώων
 στείχουσιν ἀστοῖς ἀντὶ τῆς σῴτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
 θείμην ἐμαντῶ, τοῦτο γινώσκων ὅτι
 ἥδ' ἐστὶν ἡ σῶζουσα καὶ ταύτης ἐπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα.
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν,
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὀλώλε τῆσδε, πάντ' ἀριστεύσας δόρει,
 τάφῳ τε κρῦψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς,
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ
 προῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 ἔαν δ' ἄθαπτον καὶ πρὸς οἰωνῶν δέμας
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα. κοῦ ποτ' ἔκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανὼν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται.

85

190

195

200

205

210

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
τὸν τῇδε δύνουν καὶ τὸν εὐμενῇ πόλει.
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χάποσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

ὥς ἂν σκοποὶ νῦν ἦτε τῶν εἰρημένων.

215

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεες.

ΚΡΕΩΝ.

ἀλλ' εἴς' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλῳ τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ ἵπιχωρεῖν τοῖς ἀπιστοῦσιν τάδε

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.

220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΤΑΛΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἱκάνω κοῦφον ἐξάρας πόδα.

πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἑμαυτὸν εἰς ἀναστροφὴν.

225

ψυχὴν γὰρ ἠὔδα πολλά μοι μυθουμένη.

Τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην;

τλῆμον, μενεῖς αὖ; καὶ τὰδ' εἴσεται Κρέων

ἄλλου παρ' ἀνδρός; πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; —

τοιαῦθ' ἐλίσσω ἥνυτον σχολῇ ταχύς.

231

χοῦτως ὁδὸς βραχεῖα γίνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοί, κεῖ τὸ μηδὲν ἔξερῶ, φράσω δ' ὅμως,
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν ;

ΦΤΑΛΞ.

φράσαι θέλω σοι πρῶτα τὰμαντοῦ. τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν.
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.

ΚΡΕΩΝ.

εὔ γε στοχάζει κάποφράγνυσαι κύκλῳ
 τὸ πρᾶγμα. δηλοῖς δ' ὥς τι σημανῶν νέον.

ΦΤΑΛΞ.

τὰ δεινὰ γάρ τοι προστίθης ὅκνον πολύν.

ΚΡΕΩΝ.

οὔκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει ;

ΦΤΑΛΞ.

καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως
 θάψας βέβηκε καπὶ χρωτὶ διψίαν
 κόνιν παλύνας κάφαγιστεύσας ἅ χροί.

ΚΡΕΩΝ.

τί φῆς ; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε ; !

ΦΤΑΛΞ.

οὐκ οἶδ'· ἐκεῖ γὰρ οὐτε τοῦ γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
 καὶ χέρσος ἀρρώξ, οὐδ' ἐπημαξευμένη
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροδρόκος
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
 ὃ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,

235

240

245

250

255

λεπτή δ' ἄγος φεύγοντος ὥς ἐπῆν κόνις.
 σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
 ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 φύλαξ ἐλέγχων φύλακα, καὶ ἐγίγνετο 260
 πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.
 εἷς γάρ τις ἦν ἕκαστος οὐξειργασμένος,
 κούδεις ἐναργῆς, ἀλλ' ἔφευγε μὴ εἰδέναι.
 ἦμεν δ' ἔτοιμοι καὶ μύδρους αἶρειν χεροῖν,
 καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν 265
 τὸ μῆτε δρᾶσαι μῆτε τῷ ξυνειδέναι
 τὸ πρᾶγμα βουλευσάντι μῆτ' εἰργασμένῳ. ✓
 τέλος δ' ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
 λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα
 νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἴχομεν 270
 οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
 σοὶ τοῦργον εἶη τοῦτο κούχῃ κρυπτέον.
 καὶ ταῦτ' ἐνίκα, καὶ μὲ τὸν δυσδαίμονα
 πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν. 275
 πάρειμι δ' ἄκων οὐχ ἑκοῦσιν, οἶδ' ὅτι.
 στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἐμοί τοι μή τι καὶ θεήλατον
 τοῦργον τόδ' ἢ ξύννοια βουλεύει πάλαι.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὀργῆς καὶ μεστῶσαι λέγων, 280
 μὴ 'φευρεθῆς ἄνους τε καὶ γέρον ἅμα.
 λέγεις γὰρ οὐκ ἀνεκτὰ, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.

πότερον ὑπεριτιμῶντες ὥς εὐεργέτην
 ἔκρυπτον αὐτὸν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἦλθε κἀναθήματα,
 καὶ γῆν ἐκείνων καὶ νόμους διασκεδῶν;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάσαι πόλεως
 ἄνδρες μόλις φέροντες ἐρῶόθουν ἐμοί, 290
 κρυφῇ κάρᾳ σείοντες· οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος 295
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχροῦ πράγμαθ' ἵστασθαι βροτῶν·
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρονοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
 ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστας, ὅρκιος δέ σοι λέγω, 305
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμοὺς,
 οὐχ ὑμῖν Ἀιδης μοῦνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
 ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310
 τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ' ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας

ἄτωμένους ἰδοὺς ἂν ἢ σεσωσμένους.

Φ Τ Λ Α Ξ.

εἰπεῖν τι δώσεις ; ἢ στραφεῖς οὕτως ἴω ;

315

Κ Ρ Ε Ω Ν.

οὐκ οἶσθα καὶ νῦν ὥς ἀνιαρῶς λέγεις ;

Φ Τ Λ Α Ξ.

ἐν τοῖσιν ὥσιν ἢ 'πὶ τῇ ψυχῇ δάκνει ;

Κ Ρ Ε Ω Ν.

τί δὲ ρυθμίζεις τὴν ἐμὴν λύπην ὅπου ;

Φ Τ Λ Α Ξ.

ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

Κ Ρ Ε Ω Ν.

οἴμ' ὥς ἄλῃμα δῆλον ἐκπεφυκὸς εἶ.

320

Φ Τ Λ Α Ξ.

οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποιέ.

Κ Ρ Ε Ω Ν.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

Φ Τ Λ Α Ξ.

φεῦ·

ἢ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

Κ Ρ Ε Ω Ν.

κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ

φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι

325

τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

Φ Τ Λ Α Ξ.

ἀλλ' εὖρεθείη μὲν μάλιστ'· εἰ δέ τοι

ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,

οὐκ ἔσθ' ὅπως ὅψει σὺ δεῦρ' ἐλθόντα με.

καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς

330

σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

Χ Ο Ρ Ο Σ.

πολλὰ τὰ δεινὰ κούδ' ἐν ἄν-

332 — 342. = 343 — 353.

θρώπου δεινότερον πέλει.
 τοῦτο καὶ πολιοῦ πέραν
 πόντου χειμερίῳ νότῳ 335
 χωρεῖ, περιβρυχίοισιν
 περῶν ὑπ' οἴδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρέφεται,
 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, ἵππεϊα γένε·
 πολεῦον. 340
 κουφονόων τε φῦλον ὄρ- 343
 νίθων ἀμφιβαλὼν ἄγει,
 καὶ θηρῶν ἀγρίων ἔθνη, 345
 πόντου τ' εἰναλίαν φύσιν
 σπείραιοσι δικτυοκλώστοις,
 περιφραδῆς ἀνῆρ·
 κρατεῖ δὲ μηχαναῖς ἀγραύλου
 θηρὸς ὄρεσσιβάτα, λασιαύχενά θ' 350
 ἵππον ὑπάξεται ἀμφίλοφον ζυγὸν οὐρείον τ' ἀκ-
 μῆτα ταῦρον. 353
 καὶ φθέγμα καὶ ἀνεμόεν
 φρόνημα καὶ ἀστυνόμους 355
 ὄργας ἐδιδάξατο καὶ δυσαύλων
 πάγων ὑπαίθρεια καὶ
 δύσομβρα φεύγειν βέλη, παντοπόρος·
 ἄπορος ἔπ' οὐδὲν ἔρχεται 360
 τὸ μέλλον· "Αἶδα μόνον
 φεῦξιν οὐκ ἐπάξεται·
 νόσων δ' ἀμηχάνων φυγὰς
 ξυμπέφρασται.

σοφόν τι τὸ μηχανόεν 365

τέχνας ὑπὲρ ἐλπίδ' ἔχων

ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.

νόμους παρείρων χθονὸς

θεῶν τ' ἐνορκον δίκαν ὑψίπολις·

ἄπολις, ὅτῳ τὸ μὴ καλὸν 370

ξύνεστι, τόλμας χάριν.

μήτ' ἐμοὶ παρέστιος

γένοιτο μήτ' ἴσον φρονῶν

ὅς τὰδ' ἔρδει. 375

ἐς δαιμόνιον τέρας ἀμφινοῶ

τόδε, πῶς εἰδὼς ἀντιλογήσω

τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην.

ὦ δύστηνος

καὶ δυστήνου πατρὸς Οἰδιπόδα, 380

τί ποτ' ; οὐ δὴ που σέ γ' ἀπιστοῦσαν

τοῖς βασιλείοις ἀπάγουσι νόμοις

καὶ ἐν ἀφροσύνῃ καθελόντες ;

ΦΤΛΑΞ.

ἦδ' ἔστ' ἐκεῖνη τοῦργον ἢ ἔχειρασμένη·

τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων ; 385

ΧΟΡΟΣ.

ὅδ' ἐκ δόμων ἀπορῥῶς εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι ; ποία ξύμμετρος προύβην τύχη ;

ΦΤΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.

ψεύδει γὰρ ἢ ἴπινοια τὴν γνώμην· ἐπεὶ

σχολῇ γ' ἂν ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγὼ, 390

ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.

ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἥ καθευρέθη τάφον 395
 κοσμοῦσα. κληῖρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὥς θέλεις, λαβὼν,
 καὶ κρῖνε ἀξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

Κ Ρ Ε Ω Ν.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν ;

Φ Τ Λ Α Ξ.

αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι.

Κ Ρ Ε Ω Ν.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς ;

Φ Τ Λ Α Ξ.

ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
 ἀπεῖπας. ἄρ' ἐνδηλα καὶ σαφῇ λέγω ; 405

Κ Ρ Ε Ω Ν.

καὶ πῶς ὁρᾶται ἀπίληπτος ἡρέθη ;

Φ Τ Λ Α Ξ.

τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἦκομεν,
 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
 πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410
 καθήμεθ' ἄκρων ἐκ πάγων ὑπὴνεμοι,
 ὁσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφρευγότες,
 ἐγερετὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
 κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
 χρόνον τὰδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι 415

μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
 καὶ καὺμ' ἔθαλλπε· καὶ τότε' ἐξαίφνης χθονὸς
 τυφῶς αἰείρας σκηπτὸν, οὐράνιον ἄχος,
 πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420
 αἰθήρ· μύσαντες δ' εἵχομεν θείαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
 ἡ παῖς ὁράται, κἀνακωκύει πικρᾶς
 ὄρνιθος ὀξύν φθόγγον, ὥς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὄρφανὸν βλέψη λέχος· ✓ 425
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὄρᾳ νέκυν,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἀράς κακὰς
 ἤρᾳτο τοῖσι τοῦργον ἐξεργασμένοις.
 καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου 430
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
 θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 πράξεις· ἀπαρνος δ' οὐδενὸς καθίστατο, 435
 ἀλλ' ἠδέως ἔμοιγε ἀλγεινῶς ἅμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἠῖδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440

ΚΡΕΩΝ.

σὲ δὴ, σὲ τὴν νεύουσαν ἐς πέδον κάρα,
 φῆς, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἄν σεαυτὸν ἧ θέλεις
 ἔξω βαρείας αἰτίας ἐλεύθερον ·

445

σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ σύντομα,
 ἦδης τὰ κηρυχθέντα μὴ πράσσειν τάδε ;

ΑΝΤΙΓΟΝΗ.

ἦδη. τί δ' οὐκ ἔμελλον ; ἐμφανῇ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους ;

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε
 οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
 οἳ τούσδ' ἐν ἀνθρώποισιν ὥρισαν νόμους.

450

οὐδὲ σθένειν τοσοῦτον ὥομην τὰ σά
 κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῇ θεῶν
 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.

455

οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' ἀεὶ ποτε
 ζῇ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου ᾿φάνη.
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς

φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην
 δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ ;

460

κεῖ μὴ σὺ προὔκηρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.

ὅστις γὰρ ἐν πολλοῖσιν ὥς ἐγὼ κακοῖς
 ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει ;

αὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν

465

παρ' οὐδὲν ἄλγος · ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαπτον ἐσχόμην νέκυν,
 κείνοις ἂν ἤλγουν · τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,

σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

470

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὦμὸν ἐξ ὦμοῦ πατρὸς
τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡΕΩΝ.

ἄλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ
θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις.

475

σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
αὕτη δ' ὕβριζειν μὲν τότε' ἐξηπίστατο,

480

νόμους ὑπερβαίνουσα τοὺς προκειμένους·
ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελαῖν.
ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.

485

ἄλλ' εἴτ' ἀδελφῆς εἴθ' ὀμαιμονεστέρα
τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
ἐπαιτιῶμαι τοῦδε βουλευσαί τάφου.

490

καί νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.
φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
μισῶ γε μέντοι χῶτιαν ἐν κακοῖσί τις
ἄλous ἐπειτα τοῦτο καλλύνειν θέλῃ.

495

ΑΝΤΙΓΟΝΗ.

θέλεις τι μεῖζον ἢ κατακτεῖναί μ' ἐλών;

ΚΡΕΩΝ.

ἔγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων
 ἄρεστον οὐδέν, μηδ' ἄρεσθείη ποτέ,
 οὕτω δὲ καὶ σοὶ τᾶμ' ἀφανδάνοντ' ἔφν.
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθεῖσα ; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλείσοι φόβος.
 ἀλλ' ἢ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,
 καῖξεστιν αὐτῇ δρᾶν λέγειν θ' ἃ βούλεται.

500

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὄρας.

ΑΝΤΙΓΟΝΗ.

ὄρωσι χοῖδε· σοὶ δ' ὑπὶλλουσι στόμα.

ΚΡΕΩΝ.

σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς ;

510

ΑΝΤΙΓΟΝΗ.

οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχους σέβειν.

ΚΡΕΩΝ.

οὐκουν ὄμαιμος χῶ καταντίον θανών ;

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε καὶ ταύτοῦ πατρός

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν ;

ΑΝΤΙΓΟΝΗ.

οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.

515

ΚΡΕΩΝ.

εἴ τοί σφε τιμᾶς ἐξ ἴσον τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὦλετο.

ΚΡΕΩΝ.

πορθῶν γε τήνδε γῆν · ὁ δ' ἀντιστάς ὑπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὃ γ' Ἀιδῆς τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος.

520

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε ;

ΚΡΕΩΝ.

οὗτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνῃ, φίλος.

ΑΝΤΙΓΟΝΗ.

οὗτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθοῦς, εἰ φιλητέον, φίλει
κείνους · ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

525

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' εἰδομένη ·
νεφέλη δ' ὀφρύων ὑπερ αἵματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

530

ΚΡΕΩΝ.

σὺ δ', ἣ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἅτα κάπαναστάσεις θρόνων,
φέρ', εἰπέ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἣ ἔσομεῖ τὸ μὴ εἰδέναι ;

535

ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἴπερ ἦδ' ὁμοῖοι θεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἔάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ

οὐτ' ἠθέλησας οὐτ' ἐγὼ 'κοινωσάμην.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον "Αἰδης χοῖ κάτω ξυνίστορες ·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέρω φίλην. } *Handwritten mark*

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι. 545

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδ' αἶ μὴ 'θιγες ;
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνιᾶς μ' οὐδὲν ὠφελουμένη ; 550

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἄν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἷμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου ;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν. 555

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρδῆτοῖς γε τοῖς ἐμοῖς λόγοις. \

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἐστὶν ἡ ῥαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει. σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν. ✓

560

ΚΡΕΩΝ.

τὼ παῖδε φημὶ τώδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἦδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χᾶτέρων εἰσὶν γύαι.

ΙΣΜΗΝΗ.

οὐχ ὥς γ' ἐκείνῳ τῆδέ τ' ἦν ἡρμοσμένα. 570

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας νύεσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἦ γὰρ στερῆσεις τῆσδε τὸν σαυτοῦ γόνον;

ΚΡΕΩΝ.

Αἰδῆς ὁ παύσων τούσδε τοὺς γάμους ἔφν.

575

ΧΟΡΟΣ.

δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε κάμοί. μὴ τριβὰς ἔτ', ἀλλὰ νιν
κομίζετ' εἴσω, δμῶες · ἐκ δὲ τοῦδε χορὴ
γυναικας εἶναι τάσδε μηδ' ἀνειμένας.

φεύγουσι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας
ἦδη τὸν Ἀἰδην εἰσορῶσι τοῦ βίου.

580

ΧΟΡΟΣ.

εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.

οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας
οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πληθὸς ἔρπον ·

585

ὁμοιον ὥστε ποντίαις

οἶδμα δυσπνόοις ὅταν

Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμῃ πνοαῖς,
κυλίνδει βυσσόθεν κελαινὰν

590

θῖνα καὶ δυσάνεμον,

σιτόνῳ βρέμουσι δ' ἀντιπληγες ἀκταί.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρῶμαι

593

πήματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',

595

οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν.

νῦν γὰρ ἐσχάτας ὑπὲρ

ρίζας ὃ τέτατο φάος ἐν Οἰδίπου δόμοις, *τεῖνον*

600

κατ' αὖ νιν φοινία θεῶν τῶν

νερτέρων ἀμᾶ κόνις,

λόγου τ' ἄνοια καὶ φρενῶν Ἑρινύς.

τεὰν, Ζεῦ, δύνασιν τίς ἀνδρῶν

ὑπερβασία κατάσχοι;

605

582 — 592. = 593 — 603.

604 — 614. = 615 — 625.

τῇν

τὰν οὐθ' ὕπνος αἶρεϊ ποθ' ὁ παντογήρως
 οὔτε θεῶν ἄκμητοι
 μῆνες, ἀγήρῳ δὲ χρόνῳ δυνάστας
 κατέχεις Ὀλύμπου μαρμαρόεσσαν αἶγλαν. 610
 τό τ' ἔπειτα καὶ τὸ μέλλον
 καὶ τὸ πρὶν ἐπαρκέσει
 νόμος ὃδ', οὐδὲν ἔρπων
 θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας.
 ἅ γὰρ δὴ πολὺπλαγκτος ἐλπίς 615
 πολλοῖς μὲν ὄνασις ἀνδρῶν,
 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων.
 εἰδότητι δ' οὐδὲν ἔρπει,
 πρὶν πυρὶ θερμῷ πόδα τις προσάυρη.
 σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται, 620
 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷδ' ἔμμεν ὅτῳ φρένας
 θεὸς ἄγει πρὸς ἄταν.
 πρᾶσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς ἄτας. 625
 ὃδε μὲν Αἴμων, παίδων τῶν σῶν
 νέατον γέννημ'. ἄρ' ἀχνύμενος
 [τῆς μελλογάμου]
 τάλιδος ἦκει μόρον Ἀντιγόνης,
 ἀπάτας λεχέων ὑπεραλγῶν; 630

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
 ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
 τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;
 ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρωῶντες φίλοι;

ΛΙΜΩΝ.

πάτερ, σός εἰμι • καὶ σὺ μοι γνῶμας ἔχων 635
 χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέπομαι.
 ἔμοι γὰρ οὐδεὶς ἀξίως ἔσται γάμος
 μεῖζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὕτω γὰρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
 γνῶμης πατρῷας πάντ' ὀπισθεν ἐστάναι. 640
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὥς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 ὅστις δ' ἀνωφέλῃτα φιτύνει τέκνα, 645
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνουσ
 φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων ;
 μὴ νῦν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
 γυναικὸς οὐνεκ' ἐκβάλλῃς, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνεννος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός ;
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθες
 τὴν παῖδ' ἐν "Αἰδου τήνδε νυμφεύσειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἑμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφθυμνείτω Δία
 ξύναιμον. εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους. 660
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστὸς, φανεῖται κὰν πόλει δίκαιος ὢν.

ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 ἢ τοῦπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ,
 οὐκ ἔστ' ἐπαῖνον τοῦτον ἐξ ἑμοῦ τυχεῖν. 665
 ἀλλ' ὃν πόλις στήσῃς, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία. ✓
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοῖην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλῃν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
 μένειν δίκαιον καγαθὸν παραστάτην.
 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν· ἥδε σὺν μάχῃ δορός
 τροπὰς καταρῥήγνυσι· τῶν δ' ὀρθουμένων 675
 σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 οὔτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρεῖσσον γὰρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν
 οὐκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἂν.

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλήμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων ὅς' ἐστὶ χρημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685
 οὐτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν·
 γένοιτο μέντ' ἂν χαίτερῳ καλῶς ἔχον. ρ
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690

How
 you're
 thinking

λόγοις τοιούτοις, οἷς σὺ μὴ τέρπει κλύων·
 ἔμοι δ' ἀκούειν ἔσθ' ὑπὸ σκότον τάδε,
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
 πασσῶν γυναικῶν ὡς ἀναξιωτάτη
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.

695

Ἦτις τὸν αὐτῆς ἀντιάδελφον ἐν φοναῖς
 πεπιτῶτ' ἄθαπτον μὴθ' ὑπ' ὠμηστῶν κυνῶν
 εἶας' ὀλέσθαι μὴθ' ὑπ' οἰωνῶν τινός·
 οὐχ ἦδε χρυσοῦς ἀξία τιμῆς λαχεῖν; —
 τοιάδ' ἔρεμνῇ σίγ' ἐπέρχεται φάτις.

700

ἔμοι δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.

τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί;
 μὴ νυν ἐν ἡθος μοῦνον ἐν σαντῶ φόρει,
 ὡς φῆς σὺ, κούδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.

705

ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὔτοι διαπτυχθέντες ὥφθησαν κενοί.

ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν
 πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.

710

ὄρῳ παρὰ ρείθροισι χειμάρροισι ὅσα
 δένδρων ὑπεῖκει, κλῶνας ὡς ἐκσώζεται·

τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.

αὕτως δὲ ναὸς ὅστις ἐγκρατὴς πόδα

715

τείνας ὑπεῖκει μηδὲν, ὑπτίοις κάτω

στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.

ἀλλ' εἶκε θυμοῦ καὶ μετὰστασιν δίδου.

γνώμη γὰρ εἴ τις καπ' ἔμοῦ νεωτέρου

πρόσεστι, φῆμ' ἔγωγε πρεσβεύειν πολὺ

720

I say that it is best that a man
 be born full of wisdom, but

φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων · } *πλεως*
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγει,
 μαθεῖν, σέ τ' αὖ τοῦδ' · εὖ γὰρ εἴρηται διπλᾶ. 725

ΚΡΕΩΝ.

οἱ τηλικοίδε καὶ διδαζόμεσθα δὴ
 φρονεῖν πρὸς ἀνδρὸς τηλικούδε τὴν φύσιν;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον · εἰ δ' ἐγὼ νέος,
 οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τὰργα σκοπεῖν.

ΚΡΕΩΝ.

ἔργον γὰρ ἔστι τοὺς ἀκοσμοῦντας σέβειν. 730

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμι' εὐσεβεῖν εἰς τοὺς κακούς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιαῦδ' ἐπείληπται νόσῳ;

ΑΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙΜΩΝ.

ὁρᾷς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος; ✓ 735

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ ἔμοι χρὴ γε τῆσδ' ἄρχειν χθονός;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἔσθ' ἑνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

Κ Ρ Ε Ω Ν.

ὄδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖν.

740

Α Ι Μ Ω Ν.

εἴπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.

Κ Ρ Ε Ω Ν.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

Α Ι Μ Ω Ν.

οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὄρω.

Κ Ρ Ε Ω Ν.

ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

Α Ι Μ Ω Ν.

οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

745

Κ Ρ Ε Ω Ν.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

Α Ι Μ Ω Ν.

οὐτὰν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

Κ Ρ Ε Ω Ν.

ὦ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὁδε.

Α Ι Μ Ω Ν.

καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

Κ Ρ Ε Ω Ν.

ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς.

750

Α Ι Μ Ω Ν.

ἦδ' οὔν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά.

Κ Ρ Ε Ω Ν.

ἦ ἀπαπειλῶν ὦδ' ἐπεξέρχει θρασύς;

Α Ι Μ Ω Ν.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;

Κ Ρ Ε Ω Ν.

κλαίων φρενώσεις, ὧν φρενῶν αὐτοὺς κενός.

Α Ι Μ Ω Ν.

εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν. 755

ΚΡΕΩΝ.

γυναικὸς ὦν δούλευμα, μὴ κώτιλλε με

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν;

ΚΡΕΩΝ.

ἄληθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι
χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.

ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

760

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτὲ,
οὐθ' ἥδ' ὀλεῖται πλησία, σὺ τ' οὐδαμὰ
τοῦμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὄρων,
ὥς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών.

765

ΧΟΡΟΣ.

ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς;

770

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρῳ δὲ ποίῳ καὶ σφε βουλευεῖ κτανεῖν;

ΚΡΕΩΝ.

ἄγων ἔρημος ἐνθ' ἂν ἦ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὥς ἄγος μόνον προθεῖς,
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλιν.
κακῇ τὸν Αἰδην, ὃν μόνον σέβει θεῶν.

775

αἰτουμένην που τεύξεται τὸ μὴ θανεῖν,
ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περισσός ἐστι τὰν "Αἰδου σέβειν.

780

ΧΟΡΟΣ.

Ἐρως ἀνίκατε μάχαν,
Ἐρως, ὃς ἐν κτήμασι πίπτεις,
ὃς ἐν μαλακαῖς παρειαῖς
νεάνιδος ἐννυχεύεις,
φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς· 785
καί σ' οὔτ' ἀθανάτων φύξιμος οὐδείς
οὔθ' ἀμερίων ἐπ' ἀνθρώ-
πων, ὃ δ' ἔχων μέμνηεν. 790
σὺ καὶ δικαίων ἀδίκους
φρένας παρασπᾷς ἐπὶ λῶδα·
σὺ καὶ τόδε νεῖκος ἀνδρῶν
ξύναιμον ἔχεις ταράξας·
νικᾷ δ' ἐναργῆς βλεφάρων ἥμερος εὐλέκτρον 795
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
θεσμῶν. ἄμαχος γὰρ ἐμπαί-
ζει θεὸς Ἀφροδίτα.
νῦν δ' ἤδη ἡ γὰρ αὐτὸς θεσμῶν
ἔξω φέρομαι τὰ δ' ὄρων, ἴσχειν δ'
οὐκ ἔτι πηγὰς δύναιμαι δακρύων,
τὸν παγκοίταν ὅθ' ὄρω θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

ΑΝΤΙΓΟΝΗ.

ὄραϊ' ἔμ', ὦ γὰρ πατρίας πολῖται,
τὰν νεάταν ὁδὸν

781 — 790. = 791 — 800.

806 — 816. = 823 — 833.

στείχουσαν, νέατον δὲ φέγ-
 γος λεύσσουνσαν ἀελίου,
 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγ-
 κοίτας Ἀϊδας ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτάν, οὐθ' ὑμεναίων
 ἔγκληρον, οὔτ' ἐπινύμφειός
 πῶ μέ τις ὕμνος ὕμ-
 νησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

810

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
 ἔς τόδ' ἀπέρχει κεῦθος νεκύων,
 οὔτε φθινάσιν πληγεῖσα νόσοις
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
 θνατῶν, Αἶδαν καταβήσει.

820

ΑΝΤΙΓΟΝΗ.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι
 τὰν Φρυγίαν ξέναν
 Ταντάλου Σιπύλῃ πρὸς ἄκ-
 ρῳ, τὰν κισσὸς ὥς ἀτενῆς
 πετραία βλάστα δάμασεν,
 καὶ νιν ὄμβρῳ τακομένην,
 ὥς φάτις ἀνδρῶν,
 χιῶν τ' οὐδαμὰ λείπει
 τέγγει θ' ὑπ' ὀφρύσι παγκλαύτοις
 δειράδας· ὧς με δαί-
 μων ὁμοιοτάταν κατευνάζει.

825

830

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννῆς,

ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835
καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤΙΓΟΝΗ.

οἷμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων, 838
οὐκ οὐλομένην ὑβρίζεις, 840

ἀλλ' ἐπίφαντον ;

ὦ πόλις, ὦ πόλεως

πολυκτήμενες ἄνδρες ·

ἰὼ Διοκαῖαι κρῆναι Θήβας τ'

εὐαρμάτου ἄλσος, ἔμπας 845

ξυμμάρτυρας ὑμῖν ἐπικτῶμαι,

οἷα φίλων ἀκλαυτος, οἷοις νόμοις

πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταινίου

ἰὼ δύστανος, 850

[οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν]

μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

ΧΟΡΟΣ.

προβᾶς' ἐπ' ἔσχατον θράσους

ὑψηλὸν ἐς Δίκας βάθρον

προσέπεσες, ὦ τέκνον, πολύ. 855

πατρῶον δ' ἐκτίνεις τιν' ἄθλον

ΑΝΤΙΓΟΝΗ.

ἔψαυσας ἀλγεινοτάτας ἔμοι μερίμνας

πατρὸς τριπόλιστον οἶκτον,

τοῦ τε πρόπαντος

ἁμετέρου πότμου 860

κλεινοῖς Δαβδακίδαισιν.

ἰὼ ματρῶαι λέκτρων ἄται

κοιμήματά τ' αὐτογέννητ'

ἔμῳ πατρὶ δυσμόρου ματρὸς,
οἶων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν· ✓
πρὸς οὓς ἄραϊος, ἄγαμος, ἄδ' ἐγὼ μέτοιχος ἔρ-
χομαι.

865

ὣς δυσπότμων
κασίγνητε γάμων κυρήσας,
θανῶν ἔτ' οὔσαν κατήναρές με.

870

ΧΟΡΟΣ.

σέβειν μὲν εὐσέβειά τις,
κράτος δ' ὅτῳ κράτος μέλει
παραβατὸν οὐδαμῇ πέλει,
σὲ δ' αὐτόγνωτος ὦλεσ' ὀργά.

875

ΑΝΤΙΓΟΝΗ.

ἄκλαυτος, ἄφιλος, ἀνυμέναιος,
ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν. *distinct*
οὐκ ἔτι μοι τόδε λαμπάδος ἱρὸν ὄμμα
θέμις ὁρᾶν ταλαίνα·

880

τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στε
νάζει.

ΚΡΕΩΝ.

ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν,
ὥς οὐδ' ἂν εἷς παύσαιτ' ἂν, εἰ χρεῖη λέγειν ;
οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ
τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγὼ,
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
ἡμεῖς γὰρ ἄγνοϊ τοῦπὶ τήνδε τὴν κόρη·
[μετοικίας δ' οὖν τῆς ἄνω στερήσεται.]

885

890

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οἴκησις ἀείφρουρος, οἷ πορεύομαι

πρὸς τοὺς ἑμᾶντῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
 ὧν λωισθία ἔγὼ καὶ κάκιστα δὴ μακρῷ 895
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.
 ἔλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλῃ μὲν ἤξειν πατρὶ, προσφιλεῖς δὲ σοὶ,
 μῆτερ, φίλῃ δὲ σοὶ, κασίγνητον κάρα·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἔγὼ 900
 ἔλουσα ἀκόσμησα ἀπιτυμβίους
 χοᾶς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρῃνυμαι.
 καίτοι σ' ἔγὼ ἔτιμῃσα τοῖς φρονοῦσιν εὔ.
 οὐ γάρ ποτ' οὔτ' ἂν εἰ τέκνων μῆτηρ ἔφυν 905
 οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἂν μοι, κατθανόντος, ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδ' ἤμπλακον, 910
 μητρὸς δ' ἐν Αἰδου καὶ πατρὸς κεκευθότιν
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῶδε μέντοι σ' ἐκπροτιμήσας ἔγὼ
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὃ κασίγνητον κάρα. 915
 καὶ νῦν ἄγει με διὰ χειρῶν οὕτω λαβὼν,
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
 ἀλλ' ὣδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς· 920
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι

βλέπειν ; τίν' αὐδ' αὖν ξυμμάχων ; ἐπεὶ γε δὴ
τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.

ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
παθόντες αὖν ξυγγνοῖμεν ἡμαρτηκότες ·
εἰ δ' οἶδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν ἢ καὶ δρωσιν ἐκδίκως ἐμέ.

925

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.

930

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγρουσιν
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.

ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τοῦπος ἀφίχται.

ΚΡΕΩΝ.

θαρσεῖν οὐδὲν παραμυθοῦμαι
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

935

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστν πατρῶον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ ἔγωγε κούκ ἔτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιληίδα μούνην λοιπὴν,
οἷα πρὸς οἷων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

940

ΧΟΡΟΣ.

ἔτιλα καὶ Δανάας οὐράνιον φῶς
ἀλλάξαι δέμας ἐν χαλκοδέτοις
αὐλαῖς · κρυπτομένα δ' ἐν

945

944 — 954. = 955 — 965.

- τυμβήρει θαλάμῳ κατεζεύχθη·
 καίτοι καὶ γενεᾷ τίμιος, ὃ παῖ παῖ,
 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύντους. 950
 ἀλλ' ἅ μοιριδία τις δύνασις δεινά·
 οὔτ' ἄν νιν ὄλβος οὔτ' Ἕρης,
 οὐ πύργος, οὐχ ἀλίκτυποι
 κελαιναὶ νᾶες ἐκφύγοιεν.
 ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, 955
 Ἡδωνῶν βασιλεὺς, κερτομίοις
 ὀργαῖς, ἐκ Διονύσου
 πετρώδει κατάφρακτος ἐν δεσμῷ.
 οὔτω τᾶς μανίας δεινὸν ἀποστάζει
 ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μανίαις 960
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναικας εὐϊὸν τε πῦρ,
 φιλαύλους τ' ἠρέθιζε Μούσας. 965
 παρὰ δὲ Κυανέων πελαγέων διδύμας ἀλὸς
 ἄκται Βοσπόριαι ἰδ' ὁ Θρηκῶν * * *
 Σαλμυδησὸς, ἱν' ἀγχίπολις Ἕρης 970
 δισσοῖσι Φινεΐδαις
 εἶδεν ἀρατὸν ἔλκος
 τυφλωθὲν ἐξ ἀγρίας δάμαρτος
 ἀλαδὸν ἀλαστόροισιν ὁμμάτων κύκλοις
 ἀραχθέντων ὑφ' αἵματηραῖς 975
 χεῖρεσσι καὶ κερκίδων ἀκμαῖσιν.
 κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν 977
 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν· 980
 αἱ δὲ σπέρμα μὲν ἀρχαιογόνων

ἄντας' Ἐρεχθεῖδᾶν,
 τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρώαις
 Βορεὰς ἄμιππος ὀρθόποδος ὑπὲρ πάγου
 θεῶν παῖς · ἀλλὰ κάπ' ἐκείνῃ
 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

985

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινήν ὁδὸν
 δύ' ἐξ ἐνὸς βλέποντε, τοῖς τυφλοῖσι γὰρ
 αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

990

ΚΡΕΩΝ.

τί δ' ἔστιν, ὦ γεραιὲ Τειρεσία, νέον ;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω · καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὖν πάρος γε σῆς ἀπεστάτουν φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

995

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν ; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.

εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον

ἵζων, ἴν' ἦν μοι παντὸς οἰωνοῦ λιμὴν,

1000

ἄγνωντ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἷστρον καὶ βεβαρβαρωμένῳ ·

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

ἔγνων · πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.

εὐθύς δὲ δείσας ἐμπύρων ἐγευόμην 1005
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 μυδῶσα κηκὶς μηρίων ἐτήκετο
 κἄτυφε κἀνέπτυε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρῥυεῖς 1010
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσῆμων ὀργίων μαντεύματα.
 ἔμοι γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015
 βωμοὶ γὰρ ἡμῖν ἐσχάροι τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπιῶτος Οἰδίου γόνου.
 καὶ οὐδέχονται θυστάδας λιτὰς ἔτι
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020
 οὐδ' ὄρνις εὐσήμους ἀπορῥοιβδεῖ βοᾶς,
 ἀνδροφθόρου βεβρωῖτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστι τοῦξαμαρτάνειν·
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκ ἔτ' ἐστ' ἀνὴρ 1025
 ἄβουλος οὐδ' ἄνολθος, ὅστις ἐς κακὸν
 πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
 ἀλλ' εἴκε τῷ θανόντι μηδ' ὀλωλότα
 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν; 1030
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

Κ Ρ Ε Ω Ν.

ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ

τοξεύετ' ἀνδρὸς τοῦδε, κοῦδὲ μαντικῆς
 ἄπρακτος ὑμῖν εἰμι· τῶν ὑπαὶ γένους 1035
 ἐξημπολόημαι ἀκπεφόρτισμαι πάλαι.
 κερδαίνειτ', ἐμπολᾶτε τὸν πρὸς Σάρδεων
 ἡλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἴνδικόν
 χρυσόν· τάφῳ δ' ἐκεῖνον οὐχὶ κρύψετε,
 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040
 φέρειν νιν ἄρπάζοντες ἐς Διὸς θρόνους,
 οὐδ' ὥς μίasma τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κεῖνον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὧ γεραιὲ Τειρεσία, βροτῶν 1045
 χοὶ πολλὰ δεινοὶ πτώματ' αἴσχρ', ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ·

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

ΤΕΙΡΕΣΙΑΣ.

ὅσῳ κράτιστον κτημάτων εὐβουλία; 1050

ΚΡΕΩΝ.

ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλόργυρον γένος. 1055

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγούς ὄντας ἄν λέγῃς λέγων ;

ΤΕΙΡΕΣΙΑΣ.

οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

1060

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πι κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὔτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι

τροχοὺς ἀμιλλητῆρας ἡλίου τελῶν,

1065

ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἔνα

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,

ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλῶν κάτω,

ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας·

ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν

1070

ἀμοιβρον, ἀκτέριστον, ἀνόσιον νέκυν.

ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

τούτων σε λωβητῆρες ὕστεροφθόροι

λοχῶσιν "Αἶδον καὶ θεῶν Ἑρινύες,

1075

ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.

καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος

λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβή,

ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις 1080
 ὅσων σπαράγματ' ἢ κύνες καθήγισαν,
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνὸς, φέρων
 ἀνόσιον ὁσμὴν ἐστιοῦχον ἐς πόλιν.
 τοιαῦτα σοῦ, λυπεῖς γάρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085
 βέβαια, τῶν σὺ θάλλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γυνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. 1090

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
 ἐπιστάμεσθα δ', ἐξ οὔτου λευκὴν ἐγὼ
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας. 1095
 τότ' εἰκάθειν γὰρ δεινόν· ἀντιστάντα δὲ
 ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοικέως Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης 1100
 ἄνες· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικάθειν;

ΧΟΡΟΣ.

ὅσον γ', ἀναξ, τάχιστα. συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡΕΩΝ.

οἷμοι · μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105
τὸ δρᾶν · ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τάδ' ἐλθὼν μῆδ' ἐπ' ἄλλοισιν τρέπε.

ΚΡΕΩΝ.

ᾧδ' ὥς ἔχω στείχοιμ' ἄν · ἵτ' ἵτ' ὀπάονες
οἷ τ' ὄντες οἷ τ' ἀπόντες, ἀξίνας χεροῖν
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον. 1110
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα, καὶ παρῶν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σῶζοντα τὸν βίον τελεῖν.

ΧΟΡΟΣ.

πολυώνυμε, Καδμεΐας Νύμφας ἀγαλμα, 1115
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν ὃς ἀμφέπεις
Ἰταλίαν, μέδεις δὲ
παγκοίνοις Ἑλευσινίας 1120
Ἀθούης ἐν κόλποις,
Βακχεῦ, Βακχᾶν ὃ μητρόπολιν Θήβαν
ναιειῶν παρ' ὑγρῶν
Ἰσμηνοῦ ρεΐθρων, ἀγρίου τ'
ἐπὶ σπορᾷ δράκοντος · 1125
σὲ δ' ὑπὲρ διλόφοιο πέτρας στέρουσ' ὅπως
λιγνὺς, ἔνθα Κωρύκiai

Νύμφαι στίχουσι Βακχίδες,
 Κασταλίας τε νᾶμα · 1130
 καί σε Νυσαίων ὀρέων
 κισσήρεις ὄχθαι,
 χλωρά τ' ἄκτὰ πολυστάφυλος πέμπει
 ἀμβρότιων ἐπέων
 εὐαζόντων Θηβαΐας 1135
 ἐπισκοποῦντ' ἀγνιάς · ✓
 τὰν ἐκ πασᾶν τιμᾶς
 ὑπεριτάταν πόλεων
 ματρὶ σὺν κεραυνία ·
 καὶ νῦν, ὥς βιαίας 1140
 ἔχεται πάνδημος *
 πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίῳ ποδὶ Παρνησίαν
 ὑπὲρ κλιτὺν, ἢ στονόεντα πορθμόν · 1145
 ἰὼ πῦρ πνειόντων
 χοράγ' ἄστρον, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Ζηνὸς γένεθλον,
 προφάνηθι Ναξίαις 1150
 σαῖς ἅμα περιπόλοις
 Θυΐαισιν, αἶ' σε μαινόμεναι πάννυχτοι
 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος, 1155
 οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρῥέπει

1137 — 1145. = 1146 — 1154.

τὸν εὐνυχοῦντα τὸν τε δυστυχοῦντ' ἀεὶ·
καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς. 1160

Κρέων γὰρ ἦν ζηλωτὸς, ὥς ἐμοὶ, ποτὲ,
σώσας μὲν ἐχθρῶν τήνδε Καδμεΐαν χθόνα,
λαβὼν τε χώρας παντελῇ μοναρχίαν
εὐθυνη, θάλλων εὐγενεῖ τέκνων σπορᾷ·
καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς 1165
ὅταν προδῶσιν ἄνδρες, οὐ τίθημι' ἐγὼ
ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμι' ἔχων· ἐὰν δ' ἀπῇ
τούτων τὸ χαίρειν, τ' ἄλλ' ἐγὼ καπνοῦ σκιᾶς 1170
οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν. ✓

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἦκεις φέρων ;

ΑΓΓΕΛΟΣ.

τεθναῖσιν· οἱ δὲ ζῶντες αἵτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει ; τίς δ' ὁ κείμενος ; λέγε.

ΑΓΓΕΛΟΣ.

Αἴμων ὀλώλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

ΧΟΡΟΣ.

πότερα πατρώας, ἢ πρὸς οἰκείας χερὸς ;

ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὥς ἄρ' ὀρθὸν ἦνυσας.

ΑΓΓΕΛΟΣ.

ὥς ὦδ' ἐχόντων τ' ἄλλα βουλεύειν πάρα.

ΧΟΡΟΣ.

καὶ μὴν ὄρω τάλαιναν Εὐρυδίκην ὁμοῦ 1180

δάμαρτα τὴν Κρέοντος · ἐκ δὲ δωμάτων
ἦτοι κλύουσα παίδος ἢ τύχῃ πάρα.

ΕΤΡΥΔΙΚΗ.

ὦ πάντες ἄστοι, τῶν λόγων ἐπρησθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὅπως ἰκοίμην εὐγμάτων προσήγορος. 1185

καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
χαλῶσα καί με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων · ὑπτία δὲ κλίνομαι
δεύσασα πρὸς δμωαῖσι κάποπλήσσομαι.
ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε · 1190
κακῶν γὰρ οὐκ ἄπειρος οὔς' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγὼ, φίλῃ δέσποινα, καὶ παρὼν ἐρῶ,
κούδέν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον
ψεῦσται φανούμεθ' ; ὀρθὸν ἀλήθει' ἀεί. 1195

ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι ·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν
Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν, 1200
λούσαντες ἄγνὸν λουτρὸν, ἐν νεοσπάσιν
θαλλοῖς ὃ δὴ λέλειπτο συγκατήθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χώσαντες αὖθις πρὸς λιθόστρωτον κόρης
νυμφεῖον Ἀιδου κοῖλον εἰσεβαίνομεν. ✓ 1205

φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
κλύει τις ἀκτέριστον ἀμφὶ πασιτάδα,
καὶ δεσπότη Κρέοντι σημαίνει μολῶν

τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
 ἔρποντι μάλλον ἄσσον, οἰμῶξας δ' ἔπος 1210
 ἱῆσι δυσθρήνητον· ὦ τάλας ἐγὼ,
 ἄρ' εἰμὶ μάντις ; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν ;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
 ἵτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφῳ 1215
 ἀθρήσαθ', ἄρμον χόματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἵμονος
 φθόγγον συνήμ', ἣ θεοῖσι κλέπτομαι.
 τάδ' ἐξ ἀθύμου δεσπότου κελεύσμασιν
 ἡθροῦμεν· ἐν δὲ λιοισθίῳ τυμβεύματι 1220
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μιτῶδει σινδόνης καθημμένην,
 τὸν δ' ἀμφὶ μέσση περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν
 καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος. 1225
 ὁ δ' ὥς ὁρᾷ σφε, στυγνὸν οἰμῶξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
 ὦ τλήμων, οἷον ἔργον εἴργασαι· τίνα
 νοῦν ἔσχεις ; ἐν τῷ ξυμφορᾶς διεφθάρης ;
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230
 τὸν δ' ἀγρίοις ὅσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κοῦδὲν ἀντειπὼν ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου
 πατρὸς φυγαῖσιν ἡμπλακ'· εἶθ' ὁ δύσμορος
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς 1235
 ἥρεισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·
 καὶ φυσιῶν ὀξεῖαν ἐκβάλλει πνοήν

λευκῇ παρειᾷ φοινίου σταλάγματος.
 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ 1240
 τέλη λαχὼν δείλαιος εἶν' Αἰδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν. ✓

ΧΟΡΟΣ.

τί τοῦτ' ἄν εἰκάσειας ; ἡ γυνὴ πάλιν
 φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον. 1245

ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι,
 ἄχῃ τέκνου κλύουσας ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
 δμῳαῖς προθήσειν πένθος οἰκεῖον στένειν.
 γνώμης γὰρ οὐκ ἀπειρος, ὥσθ' ἁμαρτάνειν. 1250

ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χῆρ' μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατὰσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις. 1255
 καὶ τῆς ἄγαν γὰρ ἐστὶ πού σιγῆς βάρος.

ΧΟΡΟΣ.

καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει
 μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
 αἶτην, ἀλλ' αὐτὸς ἁμαρτῶν. 1260

ΚΡΕΩΝ.

ὦ φρενῶν δυσφρόνων ἁμαρτήματα
 στερεὰ θανατόεντ'.

1261 — 1277. = 1284 — 1300.

ὃ κτανόντας τε καὶ
 θανόντας βλέποντες ἐμφυλίου.
 ὦμοι ἐμῶν ἄνολθα βουλευμάτων.
 ἰὼ παῖ, νέος νέω ξὺν μόρῳ,
 αἰαῖ αἰαῖ, ~~ἦ καὶ καὶ~~
 ἔθανες, ἀπελύθης,
 ἑμαῖς οὐδὲ σαῖσι δυσβουλίαις.

1265

ΧΟΡΟΣ.

οἴμ' ὥς ἔοικας ὅπρ' ἐτὴν δίκην ἰδεῖν.

1270

ΚΡΕΩΝ.

οἴμοι,
 ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρᾳ
 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
 οἴμοι λακπάτητον ἀντρέπων χαράν.
 φεῦ φεῦ, ὃ πόνοι βροτῶν δύσπονοι.

1275

ΕΞΑΓΓΕΛΟΣ.

ὃ δέσποθ', ὥς ἔχων τε καὶ κεκτημένος,
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
 ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

1278

1280

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ΚΡΕΩΝ.

ἰὼ ἰὼ δυσκάθαρος Αἰδου λιμὴν·

1284

τί μ' ἄρα τί μ' ὀλέκεις,

1285

ὃ κακάγγελτά μοι

προπέμψας ἄχῃ, τίνα θροεῖς λόγον;
 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.

τί φῆς, τίνα λέγεις νέον μοι λόγον ;

αἰαῖ αἰαῖ,

1290

σφάγιον ἐπ' ὀλέθρῳ

γυναικεῖον ἀμφικεῖσθαι μόρον ;

ΧΟΡΟΣ.

ὄρᾱν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

οἴμοι,

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

1295

τίς ἄρα, τίς με πότμος ἔτι περιμένει ;

ἔχω μὲν ἐν χεῖρεσσιν ἄρτίως τέκνον,

τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.

φεῦ φεῦ μᾶτερ ἄθλία, φεῦ τέκνον.

1300

ΕΞΑΓΓΕΛΟΣ.

ἦ δ' ὀξύθηκτος ἦδε βωμία πέριξ

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν

τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,

αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς

πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1305

ΚΡΕΩΝ.

αἰαῖ αἰαῖ,

ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν

ἔπαισέν τις ἀμφιθήκῳ ξίφει ;

δείλαιος ἐγὼ, φεῦ φεῦ,

1310

δειλαία δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὥς αἰτίαν γε τῶνδε κακείνων ἔχων

πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποιῶ δὲ καπελύσατ' ἐν φοναῖς τρόπῳ ;

1306 — 1311. = 1328 — 1333.

ΕΞΑΓΓΕΛΟΣ.

παίσασ' ὑφ' ἧπαρ αὐτόχειρ αὐτήν, ὅπως
παιδὸς τόδ' ἦσθετ' ὄξυκώκυτον πάθος.

1315

ΚΡΕΩΝ.

ᾧμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτιῶν
ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

ἐγὼ γάρ σ' ἐγὼ σ' ἔκανον, ὦ μέλεος,
ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,

1320

ἄγετέ μ' ὅτι τάχιστ', ἄγετέ μ' ἐκποδῶν,
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

1325

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ΚΡΕΩΝ.

ἴτω ἴτω,

φανήτω μόρων ὁ κάλλιστ' ἐμῶν

1329

ἐμοὶ τερμίαν ἄγων ἀμέραν

ὑπατος· ἴτω ἴτω,

ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

1333

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν.

1335

ΚΡΕΩΝ.

ἀλλ' ὦν ἐρῶμεν, ταῦτα συγκατηγξάμην.

ΧΟΡΟΣ.

μή νυν προσεύχου μηδέν· ὥς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγὴ.

ΚΡΕΩΝ.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδῶν,

ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κάκτανον,

134

σέ τ' αὐτάν. ὦμοι μέλεος, οὐδ' ἔχω
 ὅπα πρὸς πότερον ἴδω [παῖ καὶ θῶ]· πάντα γὰρ
 λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι 1345
 πότμος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῷ τὸ φρονεῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρηὴ δὲ τά γ' ἔς θεοὺς
 μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1350
 μεγάλας πληγὰς τῶν ὑπεράνχων
 ἀποτίσαντες
 γήρα τὸ φρονεῖν ἐδίδαξαν ✓



ARRANGEMENTS AND DIVISIONS OF THE DRAMA ACCORDING TO BOECKH.

THE scene is laid before Creon's palace. The time of beginning the action is early morning, — perhaps dawn. The Chorus, fifteen in number, are chief men of Thebes, assembled at the summons of Creon to hear his edict. There are never more than three actors on the scene at once. The drama may be divided into thirteen parts, and the choral songs are introduced where the action stands still, to afford time for what is next to happen. 1. Prologue. 1–99. Antigone and Ismene come upon the scene, or are already there at the opening, and are alone. They withdraw. 2. Parodus. 100–161. The Chorus, arriving not long after sunrise, utter their words with song and dance. In 155–161, the approach of the king is announced. “The anapæsts, in which new characters are introduced, were pronounced only by the Coryphæus, and seem to have been accompanied by a march-like movement of the Chorus, which on the entrance of a character naturally put itself into motion.” 3. First Epeisodium. 162–331. Creon appears on the scene first, then the guard. Both retire. 4. Stasimum, with the anapæsts, declaring Antigone's approach. 332–383. “It is certain that the Chorus stands still during the Stasima.” 5. Second Epeisodium. 384–581. Creon comes back out of his house, and the guard appears again with Antigone in charge. The guard retires. (444.) Ismene, proclaimed by the Chorus, enters. (526.) She and her sister are conveyed into the house. It is past midday when the guard appears. (416.) 6. Second Stasimum with anapæsts announcing Hæmon's approach 582–630. The king remains on the stage during this ode

7. Third Epeisodion. 631-780. Hæmon departs before the close of this part, and Creon at the end goes into the house to make preparations for Antigone's death. 8. Third Stasimum, with anapæsts announcing Antigone's appearance from within on her way to death. 781-805. 9. Fourth Epeisodion. 806-943. At first Antigone sings in lyric strains from the scene, and the Chorus responds. This is the first Kommos. (See Munk's *Metres*, p. 314. *Dict. of Antiq.*, voce *Tragædia*.) Then Creon appears, and Antigone is led away to die. This part closes with an anapæstic dialogue. "The small parts pertaining to the Chorus, or at least those in anapæsts, are delivered only by single persons." 10. Fourth Stasimum. 944-987. Creon remains through this ode on the scene. Antigone at first (949) is not out of sight, but at the close must be regarded as addressed in her absence. (987.) 11. Fifth Epeisodion. 988-1114. Teiresias withdraws during this part, and Creon with his servants at the close of it. 12. An Ode. 1115-1154. This ode, being a prayer to Bacchus, was according to Boeckh attended with dancing near his altar. The subject and the rhythm show this. The ode in *Trachiniæ* (205-224) is similar to this, and was attended with dancing, as the Scholiast there remarks. 13. Exodus. This consists of two parts. A messenger from abroad announces the catastrophe, and Eurydice appears from within to hear the tidings. Alarmed at the manner of her departure, the messenger follows her to the house. 1155-1256. After a proclamation by the Chorus (1257-1260) of Creon's approach with the corpse of his son, occurs the second Kommos; in which Creon utters his laments from the scene, interrupted by the Chorus. During this Kommos, also, a messenger from within announces the death of Eurydice, and her body is brought into view. 1261-1346. With the closing anapæsts (1347-1353) the Chorus probably puts itself into motion for the purpose of marching out of the spectator's view.

NOTES.

ON THE ARGUMENTS.

Arg. 1, line 11. *ἑαυτὸν ἐπισφάζει τῇ κόρῃ*, *slays himself by, or near the maiden*. Comp. Eurip. Hec. 505, *ἐμὲ ἐπισφάζαι τάφῳ*. So perhaps Dion. Cass. 64, *sub fin.* at Otho's funeral, *τινὲς ἑαυτοὺς ἐπέσφαξαν αὐτῷ*, i. e. *juxta rogum interfecere se* (Tac. Hist. 2. 49).

Arg. 2. The Argument bears the name of Aristophanes of Byzantium, a celebrated grammarian and critic of Alexandria, who flourished under the Ptolemies Philadelphus and Euergetes (B. C. 285 – 222).

Line 6. *καλλίστων*. In an epigram by Dioscorides, a statue on the grave of Sophocles is asked by a wayfaring man, what mourning mask is in its hand. It replies,

*εἴτε σοι Ἀντιγόνην εἰπεῖν φίλον οὐκ ἂν ἀμάρτοισ,
εἴτε καὶ Ἥλέκτραν· ἀμφότεραι γὰρ ἄκρον.*

Line 8. Ἴων. The same Ion who is mentioned in the Preface. He wrote elegies and dithyrambic odes, tragedies, historical works, and a philosophical treatise. — *καταπρησθῆναι*. This word Dindorf has introduced instead of the unmeaning *καταπροισθῆναι*.

Line 10. Mimnermus the elegiac poet.

Line 14. This play of Euripides is lost. The *catastrophe* shows that there was little of the tragic in it.

Line 22. It is asserted by a Greek biographer of Sopho-

cles, (in Brunck's Sophocles,) that the poet died of joy in consequence of having gained a victory in representing the Antigone. This writer reports another story also; that in reading the Antigone the poet came to a long sentence, toward the close of the piece, which had no pause in it; and that his exertion in pronouncing it took away his breath and his life together. The first of these stories is plainly untrue, for he lived long after the Antigone was acted.

Line 23. *εὐδοκίμησαντα*. The Athenians long afterward took pleasure in listening to this play. Demosthenes says (De Fals. Leg. § 246, Bekk.) that it was often acted by two eminent actors of his time, under whom Æschines played the part of Creon. — *διδασκαλία*. As the poet taught his actors and choruses, this word, denoting that act, came to mean the *exhibition* of the play.

24. The sense is, that, on the list of plays attributed to our poet, the Antigone was the thirty-second. It is probable, but not certain, that this list followed the order of time.

ON THE PLAY.

1. *κοινόν*, of the same race, *συγγενές*. Comp. *αἵματος κοινού*, 202; *κοινῶν παίδων*, children allied by blood, Æd. Rex 261. — *αὐτάδελφον*, sprung from the same parents, but sometimes spoken of one who has only the same father or mother: thus Apollo calls Mercury *αὐτάδελφον αἶμα*, Æsch. Furies 89, although their mothers were different. This word may possibly be a term of affection here, like *own brother* or *sister* in English, and so 503, 696. — *Ἰσμήνης κάρα* = *Ἰσμήνη*, a common periphrase in Sophocles. Comp. Æd. Rex 40, 1235; *κασίγνητον κάρα*, *infra* 899; and Electr. 1164.

2, 3. *ἀρ' οἷσθ' ἔτι*. The only reading known to the Scho-

liasts is $\delta\tau\iota$. This could be admitted with the explanation that the two interrogatives $\delta\tau\iota$ and $\delta\pi\omicron\iota\omicron\nu$ stand side by side. Comp. 1342, Alcest. 211. *Do you know what evil of what sort?* i. e. any evil of any sort which. But, with nearly all modern editors, I have given $\delta\tau\iota$ in this edition. The construction is to be explained on the ground that the author, in finishing his sentence, disregards $\delta\tau\iota$, writing $\delta\pi\omicron\iota\omicron\nu$ as if it immediately followed $\omicron\iota\sigma\theta\alpha$. Comp. CEd. R. 1401, ἀρά μὲν μέρμησθ' ὅτι | οἱ ἔργα δράσας ὑμῖν, εἴτα δεῦρ' ἰὼν | ὅποι' ἔπρασσον αὖθις; Comp. also the use of $\delta\tau\iota$ between a verb and its infinitive, which is put by a change of construction for a finite verb, as if no $\delta\tau\iota$ had preceded. Kühner, largest Gr. § 771. 5. The sense is, *Do you know what sort of evils arising from Œdipus Zeus is not bringing to pass?* Others explain $\delta\pi\omicron\iota\omicron\nu$ οὐχὶ after the analogy of such interrogative phrases as τί οὐ δρῶν, *doing what not*, i. e. every thing. So Boeckh. But a decisive objection to this view is, that we have not $\pi\omicron\iota\omicron\nu$, but $\delta\pi\omicron\iota\omicron\nu$, which cannot stand, as some have asserted, in the place of the direct interrogative. — νῶν ζῶσαιν are genitives absolute.

4. ἄτης ἄτερ. Just the opposite of the obvious sense of these words is needed. Most interpreters have regarded ἄτης as a corrupt word, but the emendations are not satisfactory. Coray proposes ἄγης, i. e. ζήλου ἄτερ = ἄζηλον, which is tame. Boeckh makes the clause parenthetic, giving to ἄτερ the sense of *apart from, to say nothing of*, which its synonymes ἀνευ, χωρὶς sometimes take. Οὔτε on this supposition is repeated after the parenthesis. The sense thus elicited is not good. Why should Antigone not speak of the ἄτη of the race. Perhaps it is hardly necessary to add Dindorf's explanation: "id est οὔτ' οὐκ ἄτης ἄτερ, negatione ex præcedente οὐδὲν repetenda. Quæ est negligentior orationis conformatio, sed quæ nihil reprehensionis habeat in tanta perspicuitate sententiæ."

6. κακῶν is used partitively; = ἐν κακῶν, *as one of us*

among our calamities. Comp. Matthiæ, § 323. — οὐκ is a repetition of οὐ, v. 5, in order to give greater strength to the negation. It is rare that *the same* negative is thus repeated in *the same* clause.

7. τί τοῦτο. Comp. Alcest. 106. — πανδήμῳ πόλει = πάσῃ τῇ πόλει. See Alcest. 428.

9. ἔχεις τι, *are you possessed of, do you know any thing?* Comp. Alcest. 51.

10. τῶν ἐχθρῶν follows στείχοντα. The sense is, *evils proceeding from our enemies to our friends*, i. e. to Polynices. But others join τῶν ἐχθρῶν κακά, *evils belonging to our enemies*, or such as they experience (viz. to lie unburied).

11–14. In the first four lines of this speech, Ismene says that she has had no news, good or bad, *of their friends* since their brother's death; in the last three, that she has heard *nothing whatever* since the flight of the Argive army. φίλων, in v. 11, refers to τοὺς φίλους in v. 10, and v. 15–17 perhaps to τῶν ἐχθρῶν of the same verse, which Ismene would naturally understand of the *Argives*, although said of *Creon*. — μῦθος φίλων, *word or news about friends*. Schaefer cites Ajax 221, οἷαν ἐδήλωσας ἀνδρὸς αἰθοπος ἀγγελίαν, *what a message thou hast told me concerning the fiery man*. — μιᾷ ἡμέρᾳ διπλῇ χειρί. Such verbal antitheses are common in the tragic poets. Comp. 55, 75, 170; Œd. Rex 1. For the antithetical repetition of the same word, see note on v. 1266.

18. ἦδη. The MSS. all have ἦδεν, but the Scholiast, by his note ἀντὶ τοῦ ἦδεα, shows that he read ἦδη; for he would not have explained the more common ἦδεν. It is hard to say whether ἦδη and ἦδεν were both in use in the earlier Attic, or whether the latter is to be ascribed to copyists.

19. ἐξέπεμπόν σε. *I sent for you to come out*. A sense which the middle has, Œd. Rex 951. So ἔστειλα, v. 165, ■ used in the sense *I sent for*, which ἐστειλάμην has Œd. Rex. 434. Comp. Philoct. 60.

20. *δηλοῖς* construed with a participle, as in v. 242. Comp. 471. For *δείκνυμι*, a word of similar sense taking the same construction, comp. Alcest. 154. — *καλχαίνουσα*. This verb, from *κάλχη*, *murex*, *purple color*, like *πορφύρα* connected with *πορφύρα*, denotes *to be anxious*, *to revolve anxiously*, and takes the constructions of the kindred word *μεριμνάω*, viz. an accusative, or a case with a preposition (Eurip. Heracl. 40.) — *τι ἔπος*, *something to be told*, some news.

21. *τῷ κασιγνήτῳ*. This is an instance of a whole agreeing *in case* with its parts, *τὸν μὲν, τὸν δέ*, instead of being put in *the genitive* after them; a sort of apposition not uncommon in Greek. Comp. Mt. § 289. 8, § 319. — *τάφου* is the genitive *in respect of* which the verbs are taken. Mt. § 338.

22. *προτίσας ἔχει*. Of this circumlocutory perfect other examples occur, vv. 32, 77, 180, 192, 794, perhaps 1058, 1272, in all of which the participle is in the aorist. The perf. participle is also used in this formula with *ἔχω*.

24. Supply *αὐτῷ* with *χρησθείς*. *Eteocles he has buried, as they say, treating him according to righteous justice and law*. *δίκη* is called *δικαία*, because the decree against Polynices also might be called *δίκη*, but yet was very far from being *δικαία*, while it was according to law and justice for Creon to inter the deceased as the next of kin. *χρησθείς* is the passive and very rare aor. particip. of *χράσμαι*, for *χρησάμενος*, of which but one other example has been found (in Demosth. c. Midiam, p. 519, *sub fin.*, ed. Reiske), and that an uncertain one. It is perhaps one of those rare or old forms, of which Sophocles is fond. This is Boeckh's explanation; others have been attempted with less success. The text may be corrupt.

25. *νεκροῖς* is the dative of the persons *in whose opinion* he was *ἐντιμος*. Comp. 904. *ἐντιμον* itself shows the result of *ἐκρυνψε*. He buried him, and thus caused him to have

that honor which was withheld from the shade of an unburied person. Comp. σαφῇ προκηρύξοντα, 34.

29. Here πάντας, implied in τινα, is to be supplied. So ἀπανδῶ, Œd. Rex 236, implies αὐδῶ, 241, and ἔξεστί τινα, 817, implies χρὴ πάντας, 819.

30. εἰσορῶσι πρὸς χάριν βορᾶς, *looking on it for the sake of food*.

32. λέγω γὰρ καμέ. This clause finely lays open the soul of Antigone. She is indignant that Creon should have thought of giving even to her, the sister of Polynices, such a command.

33. τοῖσι μὴ εἰδόσιν. The MSS. give τοῖς μὴ εἰδόσιν, in which there is an inadmissible hiatus. Brunck proposed μὴ οὐκ εἰδόσιν. But this means, *unless to those who know it*, and μὴ οὐκ can only stand after a negative clause, or at least one containing a negative idea. Schaefer proposed τοῖς οὐκ εἰδόσιν. But this seems to imply, that some *actually did not know*, whereas the text, which follows the emendation of Heath and Hermann (τοῖσι for τοῖς), means *such as do not know*, if any such there are. μὴ εἰ- are pronounced as one syllable.

35. ὥς παρ' οὐδέν, *as of no account, as a mere trifle*. So 466, παρ' οὐδὲν ἄλγος, *a grief amounting to nothing*; Electr. 1327, παρ' οὐδὲν τοῦ βίου κήδεσθε, *do you regard life as of no value?* Œd. Rex 982, ἀλλὰ ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι, *but he to whom these things are as nothing*. So in the phrases παρ' οὐδὲν τίθεμαι, ἡγοῦμαι, which explain the origin of the idiom. See other examples in Blomfield's gloss on Æsch. Agam. 221.

36. Supply τούτῳ, contained in ὅς ἄν. — δημόλευστον, *by public stoning*. For the force of this compound, comp. v. 1022.

39. εἰ τὰδ' ἐν τούτοις, *if these things are in this state*, i. e. if Creon has issued such an edict.

40. The MSS. give θάπτουσα here, but a Scholiast men

tions the reading 'φάπτουσα (ἐφάπτουσα, *tying up*), which also appears as a correction in one MS., and in the judgment of nearly all recent editors deserves the preference. The sense is difficult. The notions of tying and untying are contrasted similarly in Ajax 1316, ἀναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς, | εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει, . e. *Know that thou hast come at the right time, if thou art here to aid not in tying the knot* (in increasing the strife, or adding to the difficulty) *but in loosing it*. Boeckh cites other passages of a proverbial kind, where these verbs are used, as ἄμμα λύειν, *to solve a difficulty*. He thinks that λύουσα here means *trying to undo* what Creon had done, — as by interceding with him, and ἐφάπτουσα *taking hold* of the difficulty actively with Antigone. The passage can be rendered, *But what advantage can I get* (of what use can I be) *by tying or untying*. For πλεόν, *advantage*, see Alcest. 72. For προσθέσθαι, *add to one's self, get, gain*, comp. προσθέσθαι χάριν, Œd. Col. 767; προσθεῖναι βλάβην αὐτῷ, Soph. Creus. frag. Hermann reads here λούουσα ἢ θάπτουσα, *by washing or burying*, and to this Ellendt in his Lexicon Sophocl. still inclines.

42. Supply συμπονήσω καὶ συνεργάσωμαι with κινδύνευμα.

43. ξὺν τῇδε χερὶ, *with my hand, me*.

44. ἀπόρρητον is in apposition with θάπτειν, *a thing forbidden* to the city.

45. καὶ τὸν σόν. If the sense were *him who is both my and thy brother*, σὸν could not take the article. The repetition of τὸν changes the sense by separating the ideas contained in ἐμόν and σόν. Render, *I mean to bury at least my brother, and yours, if you do not consent to do it*, i. e. *I mean to do my part at all events in burying our brother, and to do your part, if you will not*. Thus, though the same person is meant by τὸν ἐμόν and τὸν σόν, yet he is viewed in his relation to each of the sisters apart.

48 The sense is, *But it is not his part to shut me out*

from what is mine (to deprive me of my right to bury a brother). μέτεστι denoting *it is the part of*, (it belongs to,) or *is right for*, is followed by an infinitive (comp. Electr. 536), or by a genitive (v. 1072) of the thing belonging to the person put in the dative. Ellendt considers τῶν ἐμῶν as masculine, *my friends*, Polynices.

50 – 52. ἀπόλετο, *ruined himself*, though living. — αὐτοφώρων, he brought his own incest and murder of his father to light, as may be seen in Œd. Rex. — αὐτουργῶ = ἐαυτοῦ. See Matthiæ's observation cited in the note on Alcest. 428.

53. διπλοῦν ἔπος, Schol. διπλοῦν ὄνομα ἔχουσα.

56. αὐτὸς in composition is sometimes reflexive, and like ἐαυτῶν adopts the meaning of ἀλλήλων, as here.

57. The sense is, *They wrought a common or mutual death upon one another with their hands*. ἐπ' ἀλλήλοις is used instead of the simple dative. Comp. 789, Eurip. Medea 629, ed. Porson, and his note.

59. νόμον βία, *invita lege*. Comp. βία πολιτῶν, 79, 907.

61. Here τοῦτο μὲν has ἔπειτα δ' answering to it instead of τοῦτο δέ. So εἶτα, δέ alone, τοῦτ' ἄλλο, Œd. Rex 605, τοῦτ' αἰθις, *infra* 167, succeed τοῦτο μὲν. Erfurdt.

62 – 64. ὥς πρὸς ἄνδρας οὐ μαχουμένα, *as not about to contend with men*, i. e. as feeling that we should not contend with men. Comp. Electr. 997. — οὐνεκα may be *that*, or *because*. In the first case ἀκούειν denotes the result, = ὥστε ἀκούειν, or else ἀρχόμεσθα, as implying restraint or force, takes an infinitive after it, like ἀναγκαζόμεσθα. The sense is, *that we are governed by stronger than we, so as to obey (or governed and forced to obey) these edicts and still more distressing ones than these*. In the other case, we must supply χρῆ with Jacobs and Wunder, or ἔφουμεν with Misgrave and Wex before ἀκούειν. Next, *since we are under the sway of the stronger, we must obey*, etc.

65 – 68. τοὺς ὑπὸ χθονός, either Polynices or the infernal

deities. Schol. Rather the first. Comp. 73-75, 89, 515
 — ξύγγωϊαν ἴσχειν = the more prosaic συγγνώμην ἔχειν.
 — βιάζομαι τάδε, *I am forced to this*. This verb is passive also in v. 1073. For the construction see the note on 550. — τοῖς ἐν τέλει βεβῶσι = τοῖς ἐν τέλει, common in prose. — περισσά. Valck. on Hippolyt. 785, *quæ nihil ad te adtinent*. Schol. τὰ παρὰ δύναμιν. The definition of the Scholiast is preferable, because the act would have been *peculiarly proper for Antigone*, as Ismene allows, had it not surpassed her power. Comp. 58-64.

70. Supply ἐμοὶ from ἐμοῦ with ἡδέως. So Erfurdt. The sense is, *Nor, if you yet were willing, should you do it with me, by my consent*.

71. ἴσθ' ὅποια σοι δοκεῖ, *Be such as seems to you good*. Most editors prefer ὅποια, deriving ἴσθι from οἶδα, *have such knowledge or judgments as you think best*. There is a close parallel, as to the thought, in Electr. 1055. The Schol. mentions both readings.

74. ὅσια πανουργήσασα. Schol. εὐσεβῶς πάντα ἐργασαμένη, and δίκαια μετὰ πανουργίας (*boldness*) ἐργασαμένη. A pointed and sarcastic contrast between the two words was intended by the poet; *having done deeds of pious crime*, i. e. *pious* according to the divine laws concerning burial, *wicked*, as Creon would pronounce them. Comp. a similar thought in Eurip. Iph. in Taur. 559, ὥς εὖ κακὸν δίκαιον εἰσεπράξατο. So Shakspeare says, "Do that good mischief." Tempest, Act. iv.

75. τῶν ἐνθάδε. This is put for brevity's sake, instead of the direct object of comparison, which is *the time during which she had to please those on earth*.

77. τὰ τῶν θεῶν ἔντιμα. Schol. τὰ παρὰ θεοῖς ἔντιμα.

78. ἀτιμα ποιῶμαι. A circumlocution for ἀτιμάζω.

79. ἀμήχανος, applied to a person, is construed with εἰς and an accusative in Eurip. Medea 407; here with an infinitive used as an accusative without εἰς expressed.

87. The last clause is an epexegetis of *σιγῶσα*.

88. *θερμὴν* is *hot, eager, passionate*; and *ψυχροῖσι*, things that *chill, excite horror or fear*. So Hermann.

90. *καὶ* refers to something not expressed. *Yes, if you will* not only attempt, but *also be able*.

92. *ἀρχὴν* est statim ab initio. Atqui quod statim ab initio non est, non est omnino. Herm. Thus in negative clauses *ἀρχὴν* denotes *at all*.

94. *πρόσκειμαι* with an adjective means, *I am in the situation or relation of*.

100 – 109. The action of the tragedy begins before sunrise (v. 16), and the Chorus, being assembled to hear the orders of Creon, now salute the sun as it first shines upon the rescued city, and sing a hymn of victory. The crowding together of so many words denoting the light of the sun, is indicative of their joy at beholding the morning light after the retreat of their foes. — *κάλλιστον*. For the superl. here the compar. would ordinarily be used: the genitive is that in respect to which *φάος* is *κάλλιστον*. This is common in the earlier Greek writers. Comp. Mt. § 464. So Milton says, “Adam the goodliest man of men since born.” — *βλέφαρον* here = *ὄμμα*. Comp. 1302, Ajax 85, *σκοτώσω βλέφαρα*. So the moon is called *βλέφαρον νυκτός* by Eurip. Phœniss. 546 (543), cited by Erfurdt. The sun is called the eye of day, because by its aid the day looks, as it were, upon the world. — *λεύκασπιν*. The whiteness of the Argive shields was owing to the color of the metal, rather than to any peculiar polish. It is alluded to by Æsch. Sept. c. Theb. 90, Eurip. Phœniss. 1099. — *Ἀργόθεν*. A syllable is wanting for the measure. Hermann adds *ἐκ*, which is found with endings in *θεν*, as *ἐξ Αἰσούμνηθεν*, Iliad viii. 304. — *φῶτα*. Adrastus, king of Argos. As the leader of the army implies the army, the poet’s mind passes to that idea without any direct mention. Comp. Plut. Marcel. § 6 *ὁ δὲ Μάρκελλος ὥς μὴ φθαῖεν αὐτὸν ἐγκυκλωσάμενοι καὶ περιχυθέν*

τες ὀλιγοστών ὄντα, where he is identified with his army. Others make φῶτα sing. for plural, *the forces*. — κινήσασα, κ. τ. λ. The sense is, *After having driven on* (the man from Argos) *as a headlong fugitive with a swifter bridle*. The day urged him on in his flight, in so far as the fear of his foe by daylight caused him to flee. — πρόδρομον, *præcipiti cursu*. Blomfield on Seven a. Thebes 196. It is related to κινήσασα, as ἔντιμον to ἔκρυψε, v. 25. — ὀξύτέρῳ, *swifter* than during the night. Others, *swifter* than when he came to Thebes.

110 – 116. The reading of the MSS. and Scholiasts, ὃν . . . Πολυνείκης, and perhaps the metre, require us to suppose that a verb or participle must have dropped out of the text. The Scholiast introduces ἤγαγεν into his explanation. Two anapæsts seem to be wanting; and it is quite possible that in the last words there was a transition from Polynices to the army, which would then be the subject of ὑπερέπτα. If we supply a participle, and continue the subject, the sense is, *Leading whom against our land, Polynices, roused by wrangling strife, flew on high unto the earth, (as) an eagle screaming aloud, covered with a wing of white snow, etc.* In ὑπερέπτα there is a blending of metaphor and comparison. The full comparison would be: As a screaming white-winged eagle flies to the ground against the prey, so Polynices came, bringing his white-armed forces. The word ὑπερέπτα, however, was probably chosen because the Argives seemed to overhang the city during the attempted sack λευκῆς was suggested by the color of the Argive armor. — ἀμφιλόγων νεικέων are *grounds of quarrel about which much is said on both sides*, rather than doubtful points of controversy. These words allude to the name of the *much-quarrelling* Polynices. — The text of this strophe was altered by Brunck from ὃν . . . Πολυνείκης into ὃς . . . Πολυνεικούς, which makes the construction easier, and removes

the lacuna. The sense then would be, *who, taking the part of Polynices, flew, etc.*

117 – 123. The figure seems to be changed, as it easily might be at the beginning of a new strophe. A ravenous animal is thought of, — apparently a dragon attacking an eagle's nest. The sense is, *And though he stood over our houses and gaped with bloodthirsty lances around the seven gates' mouths (yet) he went away before, etc.* — ἀμφιχά-
νών, i. e. inclosing the gates with spearmen, ready to seize upon the entrance, as a beast spreads its jaws to inclose the victim. — γένυσιν, *in its jaws*. It is the dative of place. — στεφάνωμα πύργων, *the coronet of towers*.

124 – 126. *Such a roar of war was raised* (comp. τείνειν βοήν,) *at his back, a thing hard for our dragon foe to resist.* τοῖος, such as to produce this effect; so great. — ἀμφὶ νῶτα, by reason of his defeat. He had already turned his back to the enemy. The dragon here, according to most interpreters, is Thebes, but Erfurdt, Bothe, and Boeckh with more reason refer it to the Argive army. For, 1. γένυς predicated of them is less naturally spoken of a bird than of a beast. 2. This figure is borrowed from the Seven a. Thebes 278, or 488, in both which places the dragon represents the Argives. 3. The dragon is the *assailant* in attacking the eagle's nest, as the Argives are here. Milton perhaps remembered this passage when he compared Samson (*sub. fin.*) to a dragon first, and then to an eagle. Samson, he says,

“ as an evening dragon came,
Assailant on the perched roosts,
And nests in order ranged,
Of tame villatic fowl; but as an eagle
His cloudless thunder-bolted on their heads.”

127 – 133. In v. 130, I follow Hermann in reading ὑπερ-
όπτας, *proud*, for ὑπεροπτίας, which is a *vox nihili*. —
δέσματι καναχῆς χρυσοῦ, *stream of the rattling of gold*, i. e.

rattling gilded armor which seemed like a bright river rolling towards Thebes. — βαλβίδων, usually *the starting-place at the games*, which was marked by two upright posts joined by ropes, under which a line was drawn, called γραμμή. Like this latter word, βαλβίς meant the *goal* also, (comp. γραμμή, Eurip. Electr. 956, βαλβίς, Medea 1245,) as here. Musgrave translates ἐπ' ἄκρων βαλβίδων, *ad summam metam*; better *ad extremam metam*. Comp. frag. Eurip. Antig. 13, Dind. ἐπ' ἄκραν ἤκομεν γραμμὴν κακῶν. ἐπ' ἄκρων βαλβίδων is figuratively used of the top of the wall, which was the farthest goal of the Argives, the end of their race in invading the city. — ῥιπτεῖ differs from ῥίπτει, according to Hermann, as *jactat* from *jacit*. He writes ῥιπτεῖ here. — ὀρμῶντα. The connection is, Jupiter, seeing the Argives coming up proudly towards Thebes, *strikes with a hurled thunderbolt one* (supply *τινα*, as in Æschin. c. Ctes. § 130, Bekk.) *who*, now at the very end of his course, *was making ready to shout victory*. This was Capaneus, the boldest of the seven Argive chiefs, who “said that he would sack the city, will God or nill he, and compared lightnings and thunderbolts to the heat of noon.” Seven a. Thebes 423, Blomf. For his end, see the extensive description in Eurip. Phœniss. 1180 *seq.*

134 – 137. ἀντίτυπα, *backwards*. Porson conjectured ἀντιτύπα, *back-repelling, solid*. The last syllable of the received reading is long by the force of the arsis. ἀντίτυπος is another MS. reading of less authority. — τανταλωθεῖς, Schol. διασεισθεῖς, *shattered to pieces*. — πυρφόρος. This seems to refer to the device on the shield of this chief, — a naked man carrying fire, with the motto πρήσω πόλιν. Seven a. Thebes 430, Blomf. — ἐχθίστων ἀνέμων, i. e. *furious hostile feelings*, see 929. μαινόμενος ἐπέπνει is borrowed from Seven a. Thebes 334, 335, Blomf.

138 – 140. τὰ μέν, ἄλλα δ'. I follow Dindorf and Boeckh in reading thus, instead of τὰ μέν, ἄλλα τὰ δέ, which embar-

rasses both sense and metre. τὰ μὲν and ἄλλα δὲ are contrasted as in Plat. Repub. p. 369, C., οὕτω παραλαμβάνω ἄλλον ἐπ' ἄλλου, τὸν δ' ἐπ' ἄλλου χρεῖα. — ἐπενώμα, *distributed, assigned*, = ἐπένεμεν. Comp. Æsch. Sept. c. Theb. 725, Fur. 311. — ἐπ' ἄλλοις, for the simple dative ἄλλοις. See the note on v. 57, and comp. Æsch. Supplices 978, διεκλήρωσεν φερνὴν ἐφ' ἐκάστη, (Danaus) *assigned a dower to each*. — δεξιόστροφος, literally, *the horse held by the right-hand rein*, in distinction from the two middle ones under the yoke. As the racers at the games turned towards the left, the right-hand horse made the largest turn in the same time, and ought therefore to be the strongest. See Electr. 721. Mars is so called here by a bold metaphor, as being *strong in the race*, i. e. *mighty in battle*, and thus *bringing victory*. The whole passage may be rendered, *These things happened in one way*, (i. e. such was the face of the battle where Capaneus fell,) *but to others* (of the hostile chiefs) *mighty Mars assigned another fate, roughly using them* (Schol. παράσσω), — *strong to bring* (us) *victory*.

141 – 147. ἴσοι πρὸς ἴσους. Erfurdt cites Eurip. Phœniss 757 (750), ἴσους ἴσοισι πολεμίοισιν ἀντιθείς. — πάγχαλκα τέλη i. e. their brazen panoplies arranged as trophies in honor of Jupiter. τέλη here seems to mean presents or offerings. See Seven a. Thebes 246, and Blomfield's note. — αὐτοῖν = ἀλλήλοιν. See v. 56. — δικρατεῖς. Brunck after the Schol. *utrinque victrices*, literally, *doubly conquering*, since each slew the other.

148 – 154. — ἀντιχαρεῖσα, Schol. ἴσον αὐτῇ χαρεῖσα, *feeling a mutual or common joy with Thebes* (in the result). For πολυαγμάτῳ, comp. 845, where, as here, Thebe seems to be the tutelary nymph of the city. — ἐκ μὲν δὴ πολέμων. Two interpretations arise, according as we separate τῶν νῦν from πολέμων, or unite these words. In the former case the sense is, *After the war*, or now that war is over, *forget the present state of things*. τῶν νῦν thus would mean the

death of the two Theban brothers ; and the verses would contain an exhortation to forget the sorrow for the royal family in the joy at the close of war. In the other case τῶν νῦν would denote the war that but just now raged ; and the sense would be, *now that the all but present war is over, forget it* (supply αὐτῶν). τίθημι with a noun often makes a circumlocution, as σπουδὴν ἔθου, Ajax 13. — ἐλελίχθων Θήβας, *shaker of Thebes*, i. e. in dances, as the Schol. says, not by the earthquakes supposed to attend his presence, as Passow says, for something joyful is meant. — ἄρχοι, *lead*, i. e. the dance.

155 – 161. The text of these anapæsts being imperfect or corrupt, Dindorf, very ingeniously, reads νεοχμοῖσι for νεοχμὸς νεαράϊσι, which reduces the lines to perfect metre. Κρέων . . . θεῶν then form one verse, Κρέων being pronounced in one, and Μενοικέως in three syllables, by synizesis. — ὅδε, *here*. See Alcest. 24. — γὰρ shows that they correct themselves. *But no, or hold, for here comes Creon*. — συντυχίαι θεῶν are events occasioned by the Gods. Comp. χαρὰ θεοῦ, *a joy produced by a God*, Alcest. 1125. — προῖθετο. The middle occurs here instead of the active, which was the ordinary word used at Athens, in regard to appointing a meeting of the people, because Creon “non indixit concionem in quâ populus sententiam diceret, sed in quâ populo ipse ediceret aliquid.” *Hermann*. — πέμψας. See v. 19.

163. Comp. 189, Œd. Rex 22, for the metaphor from a ship, of which the Attic poets are fond.

166. Take κράτη θρόνων Λαῖον together. In v. 167, supply a clause equivalent to this of 166, *and that, whilst Œdipus guided the state, you respected his authority as king*.

168. κείνων ἔτι, the reading of almost all the MSS., which was condemned by Brunck, is now received by the best critics. παῖδας includes the wider idea of grandchildren, or descendants, with reference to Laïus. Comp. Œd. Rex

267., τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε, *the son of Labdacus, and descendant of Polydorus.*

172. αὐτόχειρι μιάσματι, *pollution or blood-guiltiness caused by their own hands.* Comp. 1175.

175 – 177. The Schol. says on this place, “Some ascribe the maxim to Chilo, others to Bias, that ἀρχὴ ἄνδρα δείκνυσιν.” — παντὸς ἀνδρός, *every man*, i. e. any man, it being true in every instance. — ἐντριβής, *rubbed upon, tried by*, as metals were tried by the color of their mark, when rubbed upon the Lydian stone.

178. The connection here seems to be this: As it is impossible to tell what a ruler will be until he is tried, and as I am just raised to power, I will set forth what my line of conduct will be. *To me therefore.* “γὰρ rem ipsam prænuntiata[m] introducitur.” Wunder. See 238, 999.

180. ἐκ φόβου. Creon alludes in a covert way to what is more fully expressed v. 289, viz. to any fear which he might feel of disaffected citizens. So Wunder.

182, 183. ἀντὶ τῆς πάτρας. This is, by a union of two constructions, instead of the simple genitive after the comparative. Comp. Mt. § 450, An. — οὐδαμοῦ λέγω, *I reckon or count him nowhere*, i. e. make no account of him.

189. Erfurdt aptly cites here Cicero, Epist. ad Diversos, 12. 25: “Una navis est jam bonorum omnium: quam quidem nos damus operam ut rectam teneamus.” The orator had this passage in his mind, perhaps, when he wrote these words.

190. τοὺς φίλους, i. e. the friends whom we actually make. So Thucyd. 2. 40, οὐ πάσχοντες εὖ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους.

191. νόμοισι, *principles.*

192. Creon talks the longer, says the Schol., because he is about to touch upon an odious decree.

193. Comp. Philoct. 260, ὃ παῖ ἐξ Ἀχιλλέως.

196. ἐφαγνίσαι τὰ πάντα, *to perform all the offerings in*

honor of the dead. Comp. ἐφαγιστεύω, 247, and ἐναγίζω, a common word in prose, of the same general import.

197. ἔρχεται. “Credebantur libamina sub terram et ad mortuorum usque sedem penetrare.” *Musgrave*. Hence Electra tells her sister to give Clytemnestra’s offerings “to the winds, or hide them in the dust, where none of them will ever go to the place where our father sleeps.” *Electr.* 435.

199. θεούς, i. e. their temples. See *Electr.* 911, and *Arnold* on *Thucyd.* 4. 67.

200. κατελθών. κατέρχομαι, κάτειμι, often denote return from exile, and so κατάγω, to bring back from exile.

201. κατάκρας, *from the top downward*, i. e. utterly. An Homeric word.

203. ἐκκεκηρῦχθαι is the MS. reading, and would depend upon κηρύξας ἔχω, v. 192. Such tautology could only be accounted for by the poet’s having forgotten the structure, and supplied λέγω before this infinitive. *Musgrave*’s reading, adopted by *Dindorf* and others, restores the structure of the sentence.

206. According to *Erfurdt* and *Hermann*, ἰδεῖν depends on αἰκισθέντα. The sense then is, *But to let him lie unburied and abused, to look upon, as to his body eaten both by birds and dogs.*

208. προέξουσιν τιμήν. *Polynices* would have received only *equal* honor with his brother, but this is a hyperbolical expression, well suited to the excited feelings of *Creon*.

210. τιμήσεται, a middle form with a passive sense. See *Buttmann*, § 113. 5.

211, 212. The meaning is, *This is your pleasure with regard to him who was ill-affected to the state, etc.* But it is very rare that an accusative of a person is so placed, or rather without example. Some explain the structure by the *constructio ad sensum*, σοὶ ταῦτ’ ἀρέσκει being equivalent to σὺ ταῦτα ποιεῖν ἐθέλεις. Some suppose that a line is lost after 211.

213. This and the two preceding lines express dislike of Creon's edict by the absence of approval of it, and by the reference to his absolute irresistible power. In particular, *ποῦ* ("It is in your power, *I suppose*, to adopt any and every rule, etc.") implies reluctant acknowledgment.

215. Some suppose that a line has fallen out, containing the apodosis; others, with more reason, that the Chorus interrupts Creon; and others that *ὥς ἂν . . . ἦτε* is equivalent to *ὅπως ἔσεσθε*, *see to it that ye be*. So the Schol. If we assume an interruption, v. 219 is what Creon might have added. *ὥς ἂν* denotes *in order that, if circumstances should require*, *ἂν* pointing to a possible case.

217. The Chorus misunderstood, or affected to misunderstand, what Creon says in v. 215. He meant not that they should guard the body, but do their diligence to insure the observance of the edict. Vv. 216–220 show that the Chorus felt the cruelty of the edict, and did not want to have any thing to do with it.

218. *ἄλλω* is the reading of most MSS., adopted by Hermann, Dindorf, and others for *ἄλλο*, which Brunck and others prefer. The sense of the verse is, *What is this which you still, in addition, charge another with?* i. e. what is this additional command which you give to another? For the construction of the sentence, comp. Alcest. 106.

219. *τοῖς ἀπιστοῦσιν τάδε*. A neuter pronoun or adj. in the accusative sometimes follows a verb which ordinarily governs another case. Thus we have both *ἀπιστεῖν νόμοις* (382) and *ἀ. τάδε*. So *πείθομαι*, Ajax 529, *πάντ' ἔγωγε πείσομαι*. Herodot. 4, 116, *ἐπείθοντο καὶ ταῦτα οἱ νεηρίσκοι*.

220. *ὅς* sometimes follows *οὕτως*, instead of the usual *ὥστε*. Comp. Mt. § 479, Obs. 1; Alcest 194.

224. *ικάνω* here = *ἦκω*, *I have come*. Comp. Electr. 8.

225. *ἐπιστάσεις φροντίδων*, *stoppings or halts of reflections*, i. e. to reflect, deliberate. V. 226 means *turning myself round on the road with a view to return*.

228. οἱ implies its antecedent ἐκεῖσε.

231. ἦνυτον σχολῇ ταχύς, *I came at a quick rate and yet loitered*. The ellipsis of ὁδὸν after ἀνύω, ἀνύτω, is very common from Homer downward. Some scribe, not understanding ταχύς with σχολῇ, wrote βραδύς, which appears in all the MSS. ταχύς we owe to the Scholiast.

234. σοὶ is taken with μολεῖν, and its position is emphatic, at the beginning of the line, as Donaldson remarks. *To come to thee*, even on such an errand. Verbs signifying *to come* sometimes, though rarely, take *the dative of a person instead of an accusative* with a preposition. Comp. Æsch. Prom. 358, ἦλθεν αὐτῷ Ζηνὸς βέλος, for ἐπ' αὐτόν. So Schaefer and Hermann; but Brunck and others join σοὶ to φράσω, which makes the sentence seem disjointed almost to its close. μολεῖν δεῦρο σοὶ is the subject of ἐνίκησεν. Comp. Herodot. 6, 101, ἐνίκα μὴ ἐκλιπεῖν τὴν πόλιν. — τὸ μηδέν. μηδέν is thus joined with the article first in Herodot. 1. 32, and frequently by the tragic poets. Comp. CEd. Rex 1019, 1187; Ajax 1114, 1231; Electr. 1166. In CEd. Rex 638, it is used adjectively, τὸ μηδέν ἄλγος, *your trifling cause of grief*. Here τὸ μηδέν means *that which amounts to nothing, or that which Creon may regard as nothing*.

235. δεδραγμένος, κ. τ. λ., *seizing on the hope that I can not suffer any other thing than that which is fated*. This seems to be half comic, as though he meant to say, that he had no hope whatever of escaping unpunished. And in general the freedom and soldierlike bluntness of this character are worthy of remark. δράσσομαι is deponent. — τὸ παθεῖν, according to Mt. § 543, Obs. 2, follows δεδραγμένος τῆς ἐλπίδος, as an object in the accusative, by a *constructio ad sensum*; that expression being equivalent to ἡλπικῶς.

241. εὖ γε στοχάζει, "*belle conjicis seu judicas te non dignum esse qui in malum quodpiam incidas.*" Erfurdt. Does not Creon here use figures drawn from military matters, and adapted to the understanding of the soldier?

‘ You take good aim (in what you say) and try to cast up an ‘intrenchment around the affair” (in order to screen yourself from harm).

247. Comp. 196. For διψίαν κόνιν, comp. 429. — The two participles expand the action of θάψας. καὶ — καὶ are *both* — *and*.

249. γενῆδος, *axe*. So γένυς, its primitive, means *hatchet*. Philoct. 1205; Electr. 197, 485.

251. χέρσος ἀρρώξ, *unbroken waste*. Hermann and others consider χέρσος an adjective. — ἐπημαξευμένη τροχοῖσιν, *marked with the tracks of wagon-wheels*.

252. Join ἄσμηός τις, *somebody or other who left no trace*. Wex however, would write τίς = ὅστις, *the doer gave no trace who he was*. This weakens the sense. There was not only no mark who the doer was, but no trace of a doer at all. Comp. 278.

256. φεύγοντος governs ἄγος, and seems to be used absolutely with an indefinite subject, τινός. The sense is, *As if some one were desirous to avoid the guilt of leaving the corpse unburied*.

257, 258. οὔτε — οὔτε — οὐ. οὐ often succeeds οὔτε. Comp. Mt. § 609.

260. φύλαξ is not the nominative absolute, but it is in apposition with λόγοι, as an explanation of what the κακοὶ λόγοι consisted in. *Guard reproaching guard* is for *the reproaches of guard against guard*.

263. ἔφευγε μὴ εἰδέναι. The author resumes the affirmative subject of the first clause, ἕκαστος. ἔφευγε, *denied* (literally, in his plea or exculpation of himself fled from) the knowledge of it. This verb as containing a negative idea is often followed by μὴ. — μὴ unites in sound with εἰ-.

264, 265. μύδρος. Hesych. σίδηρος πεπυρωμένος. Comp. μυδροκτυπεῖ, Æsch. Prom. 366. In Plutarch (Vit. Aristid. § 25), Aristides is said to have taken an oath for the Athenians, μύδρους ἐμβαλὼν εἰς τὴν θάλατταν ἐπὶ ταῖς ἀραῖς. The

Phocæans also sunk in the deep *μύδρον σιδήρεον*, and swore not to return to their country until this mass should reappear upon the surface. Herodot. 1. 165. Here the iron was to be held in the hand as an ordeal. Comp. Valckenaer, *Opusc.* i. 64, ed. Lips. — *πῦρ διέρπειν*. For this ordeal, comp. Virgil, *Æn.* xi. 787.

268. *πλέον*. See *Alcest.* 72.

270. *οὐ γάρ, κ. τ. λ.* For *we knew not how to gainsay, nor how we could get any good by doing it*. For *ἔχω* in the sense of *know*, comp. *Alcest.* 51, 120. Two constructions are here united, as in Plato's *Gorgias*, 503, D, *ἔχεις εἰπεῖν; ΚΑΑ. οὐχ ἔχω πῶς εἶπω*.

275. *καθαίρει, condemns*. So Musgrave, who cites Eurip. *Orest.* 867 (862), amongst other passages, for this meaning.

280. *καὶ* is taken with *μεστῶσαι, before you even fill*. *λέγων* also is taken, not with *παῦσαι*, (which would make it almost a useless word,) but with *μεστῶσαι = by speaking*.

281. Schol. *ἐναντίον γὰρ ἡ ἄνοια τῷ γήρα*

286, 287. *διασκεδῶν* governs *γῆν* and *νόμους*. It is used appropriately of *laws*, and less aptly by zeugma of *the land*. So Boeckh and Brunck.

289. The order is *ἀλλ' ἄνδρες πόλεως, μόλις φέροντες ταῦτα*, (disliking this edict) *καὶ πάλαι* (even some time ago) *ἐρρόθουν ἐμοί*.

293. *τούτους*, the guards set over the body, *ἐκ τῶνδε*, bribed *by these disaffected citizens*

296. *νόμισμα, institution*.

298, 299. *ἴστασθαι πρὸς, to side with*. This infinitive denotes the result of *παρallάσσει*. The sense is, *This teaches and perverts* (i. e. by perverting makes) *good minds of men* (good men's minds) *to take the side of base deeds*, i. e. to approve and do them.

307. *εἰς* is used because *ἐκφανέιτε* implies the idea of *bringing to*, together with that of *causing to appear*.

308. The sense is, *Death alone*, i. e. *simple death, shall*

not be enough for you. — πρὶν follows, as if *nor shall ye die*, which is implied in the foregoing words, had been expressed.

311. ἀρπάζετε here refers to the taking of dishonest gain with avidity and by stealth, as Creon supposed that the guards had already done.

313. τοὺς πλείονας. The article here perhaps has reference to those who take dishonest gains. Instead of *more persons harmed than saved*, the poet says, *more of them harmed than saved*. Comp. Philoct. 576, μή μ' ἔρη τὰ πλείονα, Eurip. Medea 609, οὐ κρινοῦμαι τῶνδ' ἐσσι τὰ πλείονα. According to Hermann, the article renders it necessary to supply μᾶλλον before ἤ, which may be questioned.

315. εἰπεῖν τι, i. e. in his own defence.

318. ῥυθμίζω, *I reduce to measure, or order, bring into the proper place*, here *assign the place of*. The form of this sentence is owing to the omission of ἐστὶ after ὅπου, and the putting of its subject λύπη into the first clause, as the object of ῥυθμίζεις. Comp. Œd. Rex 926, μάλιστα δ' αὐτὸν εἴπατ' εἰ κάτισθ' ὅπου; Ajax 103.

319. ὁ δρῶν. The participle with the article lays aside sometimes the notion of time, and becomes a mere noun. Comp. 239.

320. The Schol. seems to have read ἀλῆμα, *a cunning, knavish man*, for λάλημα, *a talking thing, a babbler*, which the MSS. have. In the next line, the sense is, *If I am a knave, I am not one that did this*.

323. The construction seems to be δεινὸν ἐστὶ ᾧ δοκεῖ (τι or ἅττα), τούτῳ καὶ ψευδῇ δοκεῖν. *It is sad that he who thinks* (suspects, or believes) *should think even, or just, what is false*. δοκεῖ can also have the sense of thinking good, resolving, which Boeckh and Donaldson give it. See Boeckh's Antigone, p. 232. Donaldson's version is, 'T is sad, when one thinks good, to think a lie.

324. κόμψευε denotes the *subtle talking*, the brevity and

point of the guard, shown in the last verse. τὴν δόξαν is *this δοκεῖν*, *this thinking*, or suspecting *which you mentioned*.

326. "His dictis abit Creon. Nam proxima custodis verba, quæ aliquid comicæ astutiæ habent, ex parte certe sunt ejusmodi, ut coram Creonte dici non potuerint, quod notavit Scholiasta." Dindorf.

334. τοῦτο is nominative to χωρεῖ, and refers back to δεινά, as οὐδὲν does; i. e. *this fearful thing*, viz. man.

337. ὑπὸ is used hyperbolically. When the swelling waves overhang the vessel, bold man sails as it were under them. — περιβρυχίοισι, *swallowing around, engulfing*. Schol. καλύπτουσι τὴν ναῦν.

338. So the Sun is called πρόμος πάντων θεῶν, Œd. Rex 660, and Diana θεῶν ἄνασσα, Eurip. Iph. in Aul. 1522, cited by Erfurdt. These expressions, intended to denote the feelings of the Chorus at the time, mean no more than βροτῶν ἄριστος, and similar superlatives.

340. ἰλλομένων denotes the movement of the plough to and fro over the field, and πολεῖον, *turning over* the clods. For πολεῖον many MSS. and edd. have πολεύων, because "when the Greeks use circumlocution in speaking of a person, they soon return to the person itself." Porson on Hecuba 293.

351. ὑπάρξειται. The future here expresses customary action, if it has been rightly introduced by Brunck into the text, which is corrupt, and has been variously tortured.

354–364. ἀνεμόεν φρόνημα, *swift thought, celeritas consilii*, Erfurdt; *high faculty of thought*, Wunder. The Schol. and Hermann understand these words of speculations in natural philosophy; Boeckh, of thought expressed by the breath or in words. — ἀστυνόμους ὀργάς, *disposition fitting him for civil life*. — ἐδιδάξατο, *he has taught himself*; φεύγειν also depends on this verb. — καὶ . . . βέλη. The sense is, *And how to shun the darts of uncomfortable frosts under the clear sky, and in grievous storms of rain*

πάγων, if we thus join δύσομβρα βέλη with it, is by metonymy for χειμῶνος, winter. But we can take πάγων ὑπαίθρεια by itself, regarding the latter word as equivalent to an abstract noun. *The keenness in the fresh air of uncomfortable frost.* δύσομβρα βέλη, if it cannot be the same as βέλη δυσομβρίας, may be joined to a word which has dropped out of the text, as Διός, which Erfurdt proposes to insert. — παντοπόρος, *all-inventive, fertile in resources*, is to be taken with what precedes it. — ἄπορος, κ. τ. λ., *without resource he comes to nothing that is future*, i. e. there is nothing that is future, which he has not some plan and way of attaining. — οὐδὲν τὸ μέλλον, *nothing that is future*, according to Hermann, implies something definitely known to be so, or hoped for, but οὐδὲν μέλλον would mean *nothing future*, whatever it might be. — ξυμπέφρασται has a middle force.

365 – 375. The general sense is, with all this inventive power and foresight, he yet chooses the path of evil as well as that of good. — — κακὸν . . . ἐπ' ἐσθλόν. The preposition is often thus expressed before the second of two nouns, and not before the first. — παρείρων. This rare and probably corrupt word, — for which γεραίρων, *honoring*, is an excellent emendation, — may be made to mean *inserting or weaving in by the side of*, and thus *joining to*. The sense of the passage is, *If he joins thereto (to his inventive power) earth's laws (obedience to law) and the gods' justice supported by oaths, he is high in the state; but HE is without or unfit for a state, with whom that which is not good dwells, owing to his audacity* (i. e. who is led into evil by his daring defiance of divine and human law). The last clause τόλμας χάριν, Boeckh joins with the next sentence. — ἴσους φρονῶν, sc. ἐμοί, *agreeing with me, a friend of mine*. Comp Iliad xv. 50.

377 πῶς is here used in indirect inquiry for ὅπως.

386. εἰς δέον, *opportunately*. — For the next line comp Alcest. 26, note.

388. Comp. a fragment of Archilochus, χρημάτων ἀελπτοῦ οὐδέν ἐστιν οὐδ' ἀπώμοτον.

389. *For after-thought falsifies* or gives the lie to *former opinion*.

390, 391. Wunder takes ἄν with ἐξήχουν, (*vix credidissim*, etc.); and so Ellendt; but Matthiæ joins it with ἤξειν. For ἄν repeated, comp. vv. 69, 680. — ταῖς σαῖς ἀπειλαῖς, *owing to thy threats*.

392. Here, as often, the clause with γάρ is put at the beginning, and ἀλλὰ belongs to ἤκω. — For brevity's sake, the genitive ἐλπίδων, which ought to accompany ἐκτός, is omitted.

393. μῆκος = μέγεθος. So Musgrave and the Schol., as μήκιστος, superlative of μακρὸς = μέγιστος, (Æd. Rex 1301. The general sense of the clause is, *unexpected joy is in degree unlike any other pleasure*, i. e. is far superior in degree to all others.

399. The sense is, *I have a right* (comp. Alcest. 1147, note) *to come off free* (be set free) *from* the threatened penalties. ἐλεύθερος seems to be used somewhat pleonastically with ἀπηλλάχθαι.

401. Both interrogatives, τῷ and πόθεν, are taken with λαβών. Comp. Alcest. 213. Brunck joined τῷ τρόπῳ with ἄγεις.

404. The Greeks sometimes put the antecedent after the relative in apposition with it, in the second clause instead of the first; *him whom you forbade to bury*, viz. *the dead*. Comp. Electr. 160.

406. ἐπιληπτος ἤρέθη. The verb denotes the general act of *taking* or *apprehending* Antigone; the adjective, the manner of taking her by *seizure in the act*.

409. τόν. The article often stands at the end of a verse, and its noun in the next, but always, except in the present instance, with some conjunction or adjective intervening. Thus τὸ δέ, τό γε, τὰ σά, (*infra* 453, Electr. 619,) τὰ τῆς close lines. So Hermann.

410. μυδῶν, *wet with putrefaction*. Schol. ἀπὸ σίψεως ᾗωρα ἀποστάζον. In verse 1008, μυδῶσα means *dripping, melting off*.

411. καθήμεθ' ἐκ, according to some, is a *constructio prægnans*, denoting *sitting and watching from*. But probably this phrase means no more than *to sit on*, or *in*, as the case may be. ἐκ is used because, to use the words of Wex, "qui in aliquo loco sedent habent eum locum quasi fundamentum, ex quo surgunt et erecti sunt, enasci quasi ex eo videntur, ei qui sedentes cernit." — ὑπήμενοι, *protected from the wind*, the opposite of προσήμενος. Theocritus 22. 32, ἐκβάντες δ' ἐπὶ θίνα βαθὺν, καὶ ὑπήμενον ἀκτὴν.

412. μὴ βάλη, *lest it should strike us* (i. e. our sense of smell). βάλοι, *might strike*, is also read, and could stand here equally well. The difference of the two is, that βάλοι denotes *possibility* only, βάλη *probability*. See Hermann on Electra 57, and Mt. § 518. 4.

413, 414. ἐπιρρόθοις κακοῖσιν, *with reproachful threats*. κακοῖσιν contains the notion of the *evil*, or penalty, which depends on the condition in εἰ πόνου. The sense is, *with threats if he should neglect this labor*, (of what would happen if he should neglect it). Comp. a similar passage, Philoct. 374 : ἀγὼν χολωθεὶς εὐθὺς ἤρασσον κακοῖς | τοῖς πᾶσι | εἰ τὰμὰ κείνος ὅπλ' ἀφαιρήσοιτό με, and *I, enraged, straightway attacked him with every kind of reproach, in case he should take away my armor from me*. — ἀφειδήσοι. This fut. opt. in oblique discourse answers to a fut. indic. in direct.

418. ἄχος, *cause of grief, evil*. — οὐράνιον, *immense*, lit. *heaven-high*. The same expression occurs, Æsch. Persæ 565 ; unless οὐράνιον is to be taken like θείαν in 421, i. e. *sent from heaven*. — ἄχος is in apposition with τυφῶς, which means *whirlwind*, while σκηπτὸς is a *storm, a thunder-storm*.

419. αἰκίζων, *treating rudely, tearing off*.

420. ἐν is used adverbially, = ἐν τούτοις, simul. — ἐμεστώθη, sc. φύβης, *with the foliage*. Supply the same noun after πίμπλησι πεδίων.

421. εἴχομεν, κ. τ. λ., *we endured the evil caused by divine power*.

423. κἀνακωκύνει, κ. τ. λ., *and she wails aloud with a sad bird's shrill note as (it cries) when it sees the empty nest where it lay bereft of young*. λέχος, εὐνή, and similar words, are sometimes used together in the tragic poets almost tautologically; e. g. λέκτρων κοίτας, *Alcest.* 925; λέκτρων εὐνάς, *Æsch. Persæ* 535; δέμνια κοίτης, *Eurip. Hippolyt.* 181. *Comp. Medea* 437.

430. ἄρδην. *Comp. Alcest.* 608.

431. These thrice-poured libations to the dead consist, in the *Odyssey* (x. 518), of a mixture of honey and milk, of wine, and of water, *poured separately* after one another. In *Æsch. Persæ* 602, they are composed of mingled milk, honey, water, wine, and oil, and in *Eurip. Orest.* 115, *Iph.* in *Taur.* 163, of honey, wine, and milk. — στέφει, *crowns, adorns*. *Comp. Electr.* 53. The Schol. explains this word by κύκλῳ περιβράννει, *sprinkles in a circle*.

435. καθίστατο ἄπαρνος = ἀπηρνεῖτο. What would be in the accusative with the verb is in the genitive with the adjective. *Comp.* 1185. — In v. 436, this line is to be again supplied, unless we read with Dindorf ἄμ' for ἀλλ'.

439. λαβεῖν depends on ἥσσω, *less to receive*, i. e. *to be received*. *Comp. Electr.* 1016.

441. Supply λέγω or καλῶ. See *Mt.* § 427. 4. a.

448. τί οὐκ ἔμελλον; A common phrase. *Why was I not about or likely* (to know it), i. e. *why should I not?*

451. Supply ἦν ἡ κηρύξασα. — In v. 452 οἱ refers to the infernal gods.

452. τούσδε νόμους Schaefer takes to mean, *these laws which I have obeyed relating to sepulture*. The words, he says, are spoken in derision of Creon, who had just used

the same. Erfurdt would read *τούς*. Boeckh says, that as these words, in 449, mean the laws of Creon concerning sepulture, so here they mean the same thing under a more general view, i. e. laws of sepulture in general.

455. *θυητὸν ὕθ'.* These words Erfurdt applies to Antigone, who might use a masculine singular when speaking indefinitely of herself. It is better, however, to understand them of Creon, as Brunck and Boeckh do. — *ὑπερδραμεῖν*, to overcome, have more authority than, not transgress, which it should mean, if *θυητὸν* referred to Antigone. Its subject is *σέ*, to be supplied from *τὰ σὰ κηρύγματα*.

457. *ζη.* Comp. *Œd. Rex* 482, for the same metaphor.

458. The sense is, *I was not, out of dread of any man's pride, going to suffer punishment from the gods for breaking these laws.* — *τούτων τὴν δίκην*, the penalty belonging to the laws, joined to their violation. — *ἐν* is often used with the judicial body *in* or *before* which an accused person is tried.

466. See 35, note.

467. *εἰ ἐσχόμεν*, if I had endured, i. e. allowed to be an unburied corpse. With *νέκυν, ὄντα* is perhaps understood. Comp. *τούτους ἀνάσχον δεσπότας*, endure them as masters, suffer them to be masters, *Alcest.* 304.

470. See *Alcest.* 1093, note.

471. *γέννημα*, that which is born in one, nature, disposition, is nominative, and *ὄν* is understood with *ὥμόν*. *δηλοῖ* is then used as *δηλοῖς* in v. 20. The sense is, *The child's nature shows itself to be harsh from (i. e. derived from) a harsh father.*

475. *ὀπτὸν ἐκ πυρὸς περικελη*, roasted by the fire so as to be very hard. Comp. 791.

478. *ἐκπέλει* = *ἔξεστι*. Supply with this word *τούτῳ*, implied in *ὅστις*.

479. *τῶν πέλας*, their neighbors, others, or another. According to Elmsley, the Greeks said *οἱ πέλας* only, and not *ὁ πέλας*. Comp. *Electr.* 551. *ὁ πέλας* seems, however, now and then to occur.

485. κράτος = νίκη. Schol. Perhaps a better meaning here is the power she assumed in breaking the laws. — κείσεται = τεθήσεται or ἔσται, *if she shall exercise this power with impunity.*

486, 487. ὁμαιμονεστέρα is Hermann's conjecture for ὁμαιμονεστέρας, approved by Dindorf. — τοῦ παντὸς ἡμῶν Ζηνὸς ἐρκείον. Eustathius, cited by Brunck, says, "By Zeus Herceius, Sophocles denotes all who are in the house"; and so the Schol. explains these words by πάντων τῶν οἰκείων, *the whole family.* The phrase came to have this meaning from the altars of Zeus Herceius, ᾧ βωμοὶ ἐντὸς ἔρκους ἐν τῇ αὐτῇ ἱδρυνται, as Harpocration says; as a Deity's name could stand for his temple. — κυρεῖ, sc. οὔσα, *chances to be* (the daughter). Comp. for the ellipsis Electr. 46, Prom. 330. The sense of the passage is, *Though she be a sister's daughter, or nearer of kin to me than the whole family* (i. e. than all my nearest relatives).

490. τοῦδε τάφου, i. e. περί, Schol. But it is better to govern both τάφου and βουλευσαι by ἐπαιτιῶμαι, as Boeckh does, βουλευσαι being expegetical of τάφου. ἴσον is joined with this latter word. The sense is, *I charge her alike, with this burial, with having plotted it.* See Electr. 543.

493. The sense is, *The mind of those who plot wickedly in the dark is wont (φιλεῖ) to be detected beforehand* (before the plot is executed) *as harboring something hidden* (κλοπεύς). — The next line relates to Antigone's conduct. — μέντοι, *however that may be.* — τοῦτο sc. κακόν.

500. Let the student observe the change from οὐ to μή, which the optative, when it expresses a negative wish, requires. Comp. 686. — ἀρεσθείη is the passive of ἀρέσκω used in the sense *to make pleasing.*

505. ἐγκλείσοι. ἐγκλείσαι, ἐγκλείοι, are conjectural readings here. The sense of the passage, with the future optative retained, is, according to Hermann, *This may be said to please all these persons* (i. e. all can say that this pleases

them), *unless fear is about to close their mouths* (i. e. when ever they shall wish to say so).

509. *ὑπἰλλουσι*. This verb seems to mean to roll under, wrap up, thence by wrapping up to *conceal* or *suppress*, as here. *στόμα* must then mean *words* or *voice*, as it often does in Sophocles. Comp. *Æd. Col. 132*, *ιέντες στόμα*, *emitting a voice*; *ibid. 981*, *σοῦ γ' εἰς τόδ' ἐξελθόντος ἀνόσιον στόμα*, *you having gone to the length of uttering these impure words*. So 997, *infra*. Hemsterhuys, in Ruhnken's *Timæus*, (under *γῆν ἰλλομένην*,) renders this word by *subvolvunt, subjiciunt*.

514. *τιμᾶς χάριν*, *you honor with a favor*, bestow an honorable favor upon. The expression is like *τιμᾶν τιμήν*. — *δυσσεβῆ ἐκείνῳ*, *impious to him*, sc. Eteocles (i. e. which is an act of impiety to him who was rightly buried). Others understand *ἐκείνῳ* of Polynices, and govern it by *τιμᾶς*, as containing the idea of *giving*.

519. *ἴσους*. This word is alluded to and played upon by *ἴσος* of 520, but has less manuscript authority than another reading, *τούτους*.

520. *λαχεῖν*, *as to sharing, in his share*.

521. *κάτωθεν* for *κάτω*. Erfurdt. The adverbs of motion from a place cannot be used in the same sense with those of rest in a place, according to Hermann, but preserve their proper meaning, except when *attracted* (as the expression is) to verbs of motion. Thus the sense here is, *Who knows whether these things* (Creon's maxims) *are pure or right from below?* i. e. according to an opinion proceeding from the infernal gods.

528 – 530. The sense is, *A cloud* (of grief) *over her brows, by bedewing her fair cheek, mars the beauty of her crimson face*; i. e. her feeling, not of shame for her refusal to coöperate with her sister, but of grief, reddened her face with excitement, and stained it with tears. The quality denoted by *αἱματόεν* must be thought of as

arising from her grief, not as the natural color. — *ρέθος* = *πρόσωπον*, as in Eurip. Herc. Fur. 1197 (1204), and Moschus Idyl. iv. 3. This is an Æolic sense, according to Eustathius; while in Homer *ρέθος* = *μέλος*, *limb*.

531. *ὑφειμένη*, *clam immissa*. Hermann, *subrepens*.

537. *τῆς αἰτίας*. The case is often determined by the more remote of two verbs. But *αἰτίας* can be taken partitively with *φέρω*.

538. *τοῦτο* is a substitute for *συμμετίσχειν καὶ φέρειν τῆς αἰτίας*.

544. The sense is, *Do not disgrace* (withhold credit from) *me in regard to dying with you and burying the body*. *τὸ . . . ἀγνίσαι* seems to be the expegetical object of the verb, although Mt., § 543, explains the construction by the active force of preventing or forbidding implied in *ἀτιμάζω*. For *μὴ οὐ* with an inf. after a negative notion see Kühner § 718. 7. Hermann assigns a different time to the two infinitives. “Ne dedignare me et mori [*θανεῖν*, the mere act of dying, which in this case can only be future,] tecum, et justis peragendis lustrasse [*ἀγνίσαι*, the act of having performed funeral rites] fratrem.” For this last verb comp. verbs from the same root, vv. 196, 247, 1081, Eurip. Suppl. 1211.

546. *κοινὰ* = *κοινῶς*. — In 547, *ποιοῦ σεαυτῆς*, *make your own, claim as yours*. The pronoun is the genitive of the possessor after the verb.

549. *τοῦδε γὰρ σὺ κηδεμών*, *For of him art thou mindful*, i. e. him dost thou respect.

550. *τί ταῦτ' ἀνιάς*, *Why do you vex me thus?* The pronoun is to be referred to the idea of a noun contained in the verb.

551. With *ἀλγούσα* understand *γελῶ*. The sense is, *If I laugh at you, in grief I do it*. Others supply *ἀνιώ*.

552. *ἀλλὰ νῦν ἔτι*, (if never before) *yet even now*. Comp Electr. 411.

556. *But not with my words unsaid*, i. e. not without my saying what I could to dissuade. ἐπὶ here means *in* or *under* the circumstances denoted by the words succeeding it. Comp. Alcest. 373, note. Boeckh translates this line, “But not with my unspoken consideration,” i. e. Not in my secret conviction did I choose to live. This seems to put a force on the words, and not to suit the context.

557. τοῖς, opposed to τοῖς δ’, for τοῖς μὲν, (comp. Mt. § 288, Obs. 3, 4,) refers to Ismene’s words; τοῖς δέ, to Antigone’s deed. The Schol. read σὺ μὲν σοί, from which Brunck made μέντοι, — a poor change.

558. That is, your fault in not listening to my words, and mine in not coöperating with you. We should have acted together.

561. See the note on 21, for τὼ παῖδε τὴν μὲν . . . τὴν δέ.

564, 565. The sense is, (True, O King, I have lost my mind,) *for when we are in adversity even the mind that is born in us, whatever it be, does not continue, but withdraws.* σοὶ γοῦν, sc. ἐξίστατο, etc. — σὺν κακοῖς . . . κακά, *to suffer evil with the evil.*

566. τί μοι βιώσιμον; *How can I live?* Comp. Herodot. iii. 109, οὐκ ἂν ἦν βιώσιμα ἀνθρώποισι, *men would not be able to live.* The verbal, like that in τέος, forms with the verb of existence an impersonal phrase.

567 ἦδε. Ismene had used the word τῆσδε. Creon replies, Do not say ἦδε, *this person* (as though she were alive), *for she is no more*, i. e. is as good as dead.

568. νυμφεῖα = νύμφην, as λέκτρα, λέχην, εὐνή = γυνή.

569. Comp. the figure, Œd. Rex 1211, 1257.

573. τὸ σὺν λέχος, *the marriage which you speak of*, not your marriage. Comp. Electr. 1037. Eurip. Hippol. 113. Several MSS. and old editions assign v. 572 to Antigone, probably because the transcribers did not understand τὸ σόν. Boeckh defends this, because it would be contrary to Greek propriety for Ismene to call Hæmon

dearest, and because she had not spoken of a λέχος. But she had spoken of Antigone as the νυμφεῖα of Hæmon, and, being his own cousin, might say φίλτατε, as Dejanira calls Lichas φίλτατ' ἀνδρῶν in Trachin. 232. It is the poet's art to hide Antigone's soul until the last. — Boeckh assigns vv. 574, 576 to the Chorus, and, as it seems to me, with reason.

576. δεδομένα for δεδομενον. The plural of participles and adjectives is often used in Greek for the singular, when the subject is an infinitive, or part of a sentence. Supply ἐστί.

577. καὶ σοί γε κἀμοί, *yes*, (determined on) *by you and by me*, i. e. both of us regard it as decreed. — μὴ τριβάς, i. e. ἐμβάλλετε or ποιείτε, Brunck. Comp. μή μοι πρόφασιν, Aristoph. Acharn. 345, cited by Musgrave. So we say, *no more delay, no more excuses*.

579. The sense is, *Henceforth these must be women* (i. e. kept retired like women), *and not allowed to be at large*. Comp. Psalm lxviii. 12 (13), where *she that tarries at home* is a poetical epithet of woman.

582 – 585. The subject of this sublime ode is the divine judgment which lays waste some families, like the reigning house of Thebes, involving them in guilt and woe. It is the irresistible sovereignty of Jupiter which thus brings men in their ignorance, and even by confusing their minds, into ἄτη. This word, it deserves to be remarked, signifies especially *misfortune resulting from crime and folly*. The first line denotes that they only are safe from such a wide-sweeping curse, who have no calamity; for when it begins, it goes down through successive generations. — θεόθεν properly a local form, here denotes the cause, as that from which the effect *proceeds*. — γενεᾶς πλῆθος, *totam gentem*; πλῆθος being used because the race or family consists of a multitude of parts. — ἔρπον. This verb is used in the sense of coming upon, invading = *accedo, aggredior, ingruo*.

586–592. With Hermann I make ἔρεβος, which has usually been regarded as the subject of ἐπιδράμη, an accusative. The sense is, *Just as, when the billowy sea (οἶδμα), by reason of the hoarse blasts that blow over the deep from Thrace, sweeps over the dark depths beneath the waves, it rolls from the bottom the black and wind-tost sand, etc., i. e. ruin sweeps over a devoted race, as the northerly gales over the Ægean, agitating it to its inmost depths.*

593–595. ἀρχαία πίπτοντ'. This position of ἀρχαία before τὰ πῆματα shows that it stands in a predicate relation, as Wunder first remarked. The sense is, *As a thing of the olden time I see the calamities of the house of the Labdacidæ falling upon the calamities of the dead; i. e. I see, when deaths occur among the Labdacidæ, that it is traditional for new calamities to be added to and grow out of them. We must conceive of the Chorus as thinking of the death of Laius propagating itself in that of Jocasta and in the woes of Œdipus, just as now the death of Polynices involved that of Antigone.*

596–598. γένος, posterity, successive generations. The sense is, *Nor do successive generations deliver the race from woe* (supply πημάτων); i. e. one generation after another preserves the calamity of the house. — ἔχει λύσιν, i. e. οὐδὲ γενεὰ ἔχει λύσιν πημάτων.

599–603. The sense is, *The light that had been spread over (that had arisen upon) the last descendants in the family of Œdipus, that light, the bloody dust of the gods below (the dust fatal to Antigone's life strewed over Polynices and sacred to the infernal gods) mows down, (καταμᾶ) together with loss of reason and madness of mind.* — φάος ὑπὲρ, κ. τ. λ. = the joyful prospect of preserving their family held out to Antigone and her sister. For φάος, comp. Electr. 1354. — ρίζα, the issue, or descendants of a family, from which as from a root new shoots may spring up, and in which the life of the race endures. — τέτατο,

spoken of the spreading of light; Homer (Odys. xi. 19) uses the same verb of overspreading night. — καταμᾶ, *reaps*, or *mows down*. Comp. Ajax 1178, γένους ἅπαντος ῥίζαν ἐξημημένους. It is joined with φάος, just as we use similar words when speaking of the loss of our hopes. — κόνις. Jortin elegantly conjectured κοπίς, *knife*, which Brunck recived into his text. But it is Jupiter, rather than the infernal gods, of whom such a figure should be used here.

605. Others read ὑπερβασία. — τίς κατάσχοι for τις ἂν κατάσχοι, (comp. Mt. § 515, Obs.) only that ἂν points to a hypothetical clause suppressed, such as, *if he sought to do so*. Hermann says, that with ἂν the clause means, *quis poterit vincere*; without ἂν, *quis vincat*, i. e. *quem putas vincere*.

606. παντογῆρως, *qui ad senium ducit omnia*. Erfurdt. Sleep (including the ideas of weariness and weakness) may be said to bring on decay or age. The word is chosen as an antithesis to ἀγήρῳ. Homer's epithet for sleep is πανδαμάτωσ, and he denies its power over Jupiter, in Il. xiv. 247, a passage cited by Wunder.

609. δυνάστας, as sovereign.

611–614. τό τ' ἔπειτα, κ. τ. λ. Time is here divided into *prior*, *ensuing*, and *to come*, and ἔπειτα is somewhat boldly put first. The expression has plainly the same general meaning with *present*, *past*, and *future*, but is not identically the same with it. Comp. Eurip. Iph. in Tauris 1264, cited by Erfurdt: τά τε πρῶτα, τά τ' ἔπειθ' ὅσα τ' ἔμελλε τυχεῖν. — νόμος ὃδ', i. e. the law of Jupiter's omnipotence and sovereignty. — ἐπαρκέσει . . . ἄτας. In this difficult passage the MSS. have ἔρπει, but a Schol. reads ἔρπων. The sense is, *During all time this law will maintain its force, throughout all states, in no case approaching human life without harm*, i. e. without bringing evil to the guilty. For ἔρπω with a dative, comp. 618. πάμπολις the Schol

explain by ἐν πάσαις ταῖς πόλεσιν, κατὰ πᾶσαν πόλιν. If this interpretation should fail to satisfy, I know of no better.

615–619. The sense seems to be, *For wandering hope is indeed a source of good to many of mankind; yet to many it is the deceiver of their vain desires. And harm* (supply ἄτη, rather than with Wunder ἐλπὶς turned into ἀπάτη) *falls upon a man, all ignorant of it until he has put his foot in the hot fire.*

620. προσαύρη. The readings προσάρη, προσαύση, bring us with certainty to this word, which Seidler first restored. Brunck wrote ψαύση. προσαυρῶν Hesych. defines by προστυχῶν; προσηύρετο by προσέτευχε, προσηγάγετο. The word occurs nowhere in extant writers. Comp. Buttmann's Lexilogus, No. 22.

621. πέφανται, *has been uttered*, from φαίνω. Comp. (Ed. Rex. 848.

625. *He fares but a little while without harm.* πράσσειν ἐκτὸς ἄτας is like πράσσειν καλῶς, κακῶς. Comp. 564, 565; Alcest. 228. — ὀλιγοστόν. The word properly means *one out of few*, as πολλοστός, *one out of many*. Thus πολλοστῶ ἔτει is, *in a year having many preceding it*, i. e. after many years. With χρόνος, *duration*, which is thought of as a whole, πολλοστός is used after the analogy of πολλοστόν ἔτος, but in the sense *long*; and so ὀλιγοστός with χρόνος means *little, short*.

629. τάλις was the word for a betrothed damsel among the Æolians, and was used by Callimachus, according to the Schol., Suidas, and others. τῆς μελλογάμου is most probably a gloss upon it, which crept into the text.

632, 633. τελείαν ψῆφον, *a fixed decree*, one that has been past, and is no longer debatable. — Join ἄρα μὴ with πάρει, *are you then here?* Comp. ἄρα μὴ in Sept. c. Theb. 190. μὴ interrogative implies that a negative answer is expected. — τῆς μελλονύμφου, i. e. concerning your future bride. For the genitive in this relation, following ψῆφον,

see Mt. § 342, and comp. v. 11. It can be taken also with *λυσσαίνων*.

635. *καὶ σύ μοι, κ. τ. λ.* The sense is, perhaps, *And thou, if thou hast good counsels for me, controullest me, for these (counsels) I will follow.* — Prof. Boies notices the intentional ambiguity here, in *ἔχων, ἡγουμένου*, which may denote cause or condition, and *ἀπορβοῖς*, which may denote a wish, or a fact. Hæmon fears to express himself fully, in opposition to his father's views.

637. Hæmon says, that no prospect of marriage will be justly placed by him above obedience to his father's right commands. — *μείζων φέρεσθαι* is like *ἦσσω λαβεῖν* of 439, and *φέρεσθαι* has the sense of *to carry off for one's self, obtain*, in which the active is used, v. 464. — *σοῦ καλῶς ἡγουμένου* = *τῶν σῶν καλῶν προσταγμάτων*.

639, 640. *γάρ, right! for.* — *οὕτω διὰ στέρνων ἔχειν*, *so to feel.* — *πάντ' ὀπισθεν ἐστάναι*, *that all things are to stand behind*, be placed below, *thy father's will*.

653. *πύσας* = *ἀποπτύσας, respuens*. Comp. 1232. — *ὥσεί τε δυσμενῇ*, *and as an enemy*, i. e. and regarding her as an enemy.

654. Comp. 816.

658. *πρὸς ταῦτ'.* The sense is, *Let her then (πρὸς τ.) invoke Jupiter who presides over relationship* (as much as she pleases, for I shall pay no regard to that consideration.)

659, 660. *τὰ ἐγγενῇ* = *τοὺς ἐγγενεῖς*. — *ἄκοσμα θρέψω*, *If I shall have or allow to be.* *τρέφω* is often used in a sense akin to that of *ἔχω*, by the tragic poets.

667. *τάναντία*, the opposite both of *σμικρὰ* and of *δίκαια*.

668. *τοῦτον*, this obedient citizen. — This and the three next lines some critics, as Seidler and Hermann, have put before 663. But in his third edition Hermann with reason abandons his position.

673. The regular construction *πόλεις τε καὶ* is deserted.

675. *τρόπας καταρρήγνυσι*, *causes routs by breaking ranks*.

Boeckh compares ῥῆξαι ἔλκος, *to make a wound by breaking the flesh*. And so in English we say *to break a hole in the ice*. — τῶν ὀρθουμένων, *those who are directed or governed*, i. e. who obey. So Schol. and Boeckh. Wex and Wunder explain it of those *who stand upright in the line of battle*, who do not fly. Ellendt of those “*qui suas res salvas vident*.” — τὰ πολλὰ σώματα, in v. 676 = τοὺς πολλοὺς.

677. οὕτως draws an inference, as in v. 465. — For the plural verbals, ἀμυντέα, ἡσσητέα, a usage of which the Attic writers are fond, comp. Mt. § 447. 1, and see v. 576. — τοῖς κοσμουμένοις, *what I have ordered*.

686. Comp. v. 500.

687. In the first edition the reading of Erfurdt and Hermann after the Scholiast, χἀτέρως, was adopted. That would require, as it seems to me, the sense *it might be well in some other way*, i. e. and not as you say, = you may be wrong after all. But Hæmon is guardedly respectful here, and could not say this. The reading of the MSS. being recalled, we must translate the passage with Wex, “*possit vero etiam alius assequi quod recte se habet*.” If I understand the construction τί is to be supplied with καλῶς ἔχον. To make λέγειν ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, as Donaldson seems to do, the subject of γένοιτο, gives an easy construction, but is inconsistent with Hæmon’s bearing towards his father. Wunder, on his own authority, reads λέγοιτο for γένοιτο, which frees the clause from obscurity. — The *nexus* of the whole passage is briefly this: “*Wisdom is the best of possessions (683, 684), nor can I deny that it exists in what you say; and yet another might show it in his words also (685–687). My part is to be on the watch for you in regard to the opinions expressed by the people, since no one will dare to make them known before your face (688–691). Now I hear them secretly justifying Antigone (692–700). Persist not, then, in your course.*”

688. A Schol. reads $\sigma\upsilon\delta' \sigma\upsilon\ \pi\acute{\epsilon}\phi\upsilon\kappa\alpha\varsigma$, and so Hermann and Boeckh.

691. $\lambda\acute{o}\gamma\omicron\iota\varsigma\ \tau\omicron\iota\omicron\upsilon\tau\omicron\iota\varsigma$ is an explanation of $\alpha\upsilon\delta\rho\iota\ \delta\eta\mu\acute{o}\tau\eta$, and, as such, in apposition with it, = $\lambda\acute{\epsilon}\gamma\omicron\upsilon\tau\iota\ \tau\omicron\iota\alpha\upsilon\tau\alpha$.

696. $\eta\tau\iota\varsigma\ \dots\ \tau\iota\nu\acute{o}\varsigma$ is a protasis between two apodoses. $\mu\acute{\eta}\tau\epsilon$ rather than $\sigma\upsilon\tau\epsilon$ is used, because the thought is made general. See v. 33, note. — $\acute{\epsilon}\nu\ \phi\omicron\nu\alpha\acute{\iota}\varsigma$. Comp. vv. 1003, 1314.

699. $\lambda\alpha\chi\acute{\epsilon}\iota\nu$ and $\tau\iota\mu\acute{\eta}\varsigma$ both depend on $\acute{\alpha}\xi\acute{\iota}\alpha$. The construction is the same as in v. 490. Render, *Is she not worthy of honor, to obtain it?*

703. $\epsilon\upsilon\kappa\lambda\epsilon\acute{\iota}\alpha\varsigma$ governs $\pi\alpha\tau\rho\acute{o}\varsigma$. — $\pi\rho\acute{o}\varsigma\ \pi\alpha\acute{\iota}\delta\omega\nu$, *on the part of children*. This is a brief substitute for the converse of the first clause.

706. $\tau\omicron\upsilon\tau\omicron$ refers to $\acute{\omega}\varsigma\ \phi\eta\varsigma\ \sigma\acute{\upsilon}$, *as you say or think*, i. e. *your opinion*.

707–709. $\acute{\omicron}\sigma\tau\iota\varsigma\ \dots\ \sigma\upsilon\tau\omicron\iota$. The transition from the singular of $\acute{\omicron}\sigma\tau\iota\varsigma$ to the plural of a demonstrative is very common. — $\acute{\omega}\phi\theta\eta\sigma\alpha\nu$. The aorist expresses a general truth, and thus answers to a present in the first clause.

710, 711. $\acute{\alpha}\nu\delta\rho\alpha$, κ. τ. λ. Usually, an accusative, before an infinitive having an article, is placed between the article and the infinitive. But comp. Trachin. 65, $\sigma\acute{\epsilon}\ \dots\ \tau\acute{o}\ \mu\acute{\eta}\ \pi\nu\theta\acute{\epsilon}\sigma\theta\alpha\iota$. $\acute{\alpha}\nu\delta\rho\alpha$, as its place shows, is emphatic, = *as long as one is a man*. The infinitive might also be used here without the article. — $\kappa\acute{\epsilon}\iota\ \tau\iota\varsigma\ \eta\ \sigma\omicron\phi\acute{o}\varsigma$ for $\kappa\acute{\alpha}\nu\ \tau\iota\varsigma\ \eta\ \sigma\omicron\phi\acute{o}\varsigma$. A few examples of $\epsilon\iota$ instead of $\acute{\epsilon}\alpha\nu$ with the subjunctive are received into the text of the tragic poets by the best critics. This is not rare in Homer and Pindar.

715. Erfurdt joins together $\nu\alpha\acute{o}\varsigma\ \acute{\epsilon}\gamma\kappa\rho\alpha\tau\acute{\eta}\varsigma$, *director of a vessel*. It is better to unite $\nu\alpha\acute{o}\varsigma\ \pi\acute{o}\delta\alpha$, and then $\acute{\epsilon}\gamma\kappa\rho\alpha\tau\acute{\eta}\varsigma$ means *firmly, taking hold firmly*. $\acute{\epsilon}\gamma\kappa\rho\alpha\tau\acute{\eta}$, a reading of several MSS., Hermann prefers in his third edition. $\tau\epsilon\acute{\iota}\nu\alpha\varsigma\ \pi\acute{o}\delta\alpha\ \acute{\epsilon}\gamma\kappa\rho\alpha\tau\acute{\eta}$ will then mean, *stretching the foot-rope, or brace, taught*.

717. στρέψας κάτω, *turning upside down, or over*, is intransitive; τὴν ναῦν can be supplied. The ironical expression in this verse is as if we should say, *He sails to the bottom*.

718. In this edition I have put θυμοῦ for θυμῷ, both of which appear in the MSS. εἵκειν θυμοῦ, as Wunder observes, is like εἵκειν πολέμου. — μετάστασιν δίδου, sc. αὐτῷ, *let it depart*.

720. πρεσβεύειν, *antiquius esse*. — In v. 721 τὸν ἄνδρα seems to be *the man in question*, he to whom advice is given. — πάντ' ἐπιστήμης πλέων, *full of knowledge as to every thing*, all full of knowledge.

722. εἰ δ' οὐν, *but if he is not*. The negative can be inferred from the ensuing clause.

726. διδαζόμεσθα is used passively. See v. 210, and Monk on Hippolyt. 1458. — τηλικοῖδε . . . τηλικούδε, *so old . . . so young*. Comp. Plat. Apol. 25. D, τοσοῦτον σὺ ἐμοῦ σοφώτερος εἶ, τηλικούτου ὄντος (so old) τηλικόσδε ὦν (so young).

727. φύσιν, *age*. Comp. Æsch. Pers. 433, ἀκμαῖοι φύσιν, *of a ripe age*. — In the next line supply διδάσκου with μηδέν.

729. τάργα, i. e. my case, or side, what I would wish to have done.

731. εὐσεβεῖν τινα and εὐσεβεῖν εἰς or περί τινα are used. Comp. Æsch. Agam. 329; Eurip. Alcest. 1148.

732. γὰρ in questions may sometimes be translated *then*. Comp. vv. 734, 736, 744, 770; Electr. 1221, 1222. If the interrogative form is taken away, the proper force of the particle is seen. E. g. here, (You would bid me do this), *for she has this disease of wickedness upon her*.

733. οὐ φησι, *says no, denies*. — Θήβης. The singular is the more lyric form. Comp. vv. 149, 153, 937, 940. Yet it occurs in a trochaic passage at the close of CEd. Rex.

738. See 547.

740. συμμαχεῖ is the reading of most MSS., but is probably an emendation. The infinitive is to be explained by

a blending of two constructions, viz. *ἔοικε συμμαχεῖν*, and *ὥς ἔοικε, συμμαχεῖ*. Brunck aptly cites from *Trachin.* 1238, *ἀνὴρ ὃδ' ὥς ἔοικε οὐ νεμεῖν ἐμοὶ | φθίνοντι μοῖραν*, for *νεμεῖ*. Comp. *Æsch. Pers.* 556, cited by Erfurdt: *τυτθά γ' ἐκφυγεῖν ἄνακτα . . . ὥς ἀκούομεν*, for *ἐξέφυγε ἄναξ*, or *ἀκούομεν* without *ὥς*.

742. *παγκάκιστε*. Porson on *Oréstes* 301 prefers *παί κάκιστε*, a reading which Plutarch has. — *διὰ δίκης ἰών*, *contending with*. Comp. *Æd. Rex* 773; *Alcest.* 874.

743. The sense is, *Yes, for I see that you are doing wrongfully what is unjust*, i. e. that you are sinning against justice. A neuter plural accusative often follows *ἀμαρτάνειν*. Comp. vv. 550, 914. *δίκαια* is used with allusion to *δίκης* in the preceding line.

746. *γυναικὸς ὕστερον*. Schol. *ἡττηθὲν ὑπὸ γυναικός*.

747. I have adopted in this edition *οὐτὰν* (*οὔτοι ἂν*) for *οὐκ ἂν*, after Hermann and Wunder; because *ἂν* (not for *ἐὰν*) is short, as is proved by Hermann (*Opuscula*, IV. 373).

752. Creon thinks his son threatens him with death. But *Hæmon* either speaks of his own death, or rather of calamity which Creon would bring on himself by his folly.

756. *κώτιλλε*. A rare verb, not elsewhere used by the tragic poets, but found in *Hesiod. Op.* 372, and *Theocrit. Adoniazus.* 87, in both which places it is intransitive. Here it is transitive, after the analogy of verbs of speaking, with an accusative of a person. It means *to prate* or *babble*, to prate at, revile by prating.

758. *τόνδ' Ὀλυμπον* = *τόνδ' οὐρανόν*. *μὰ* is understood.

759. Boeckh joins *ἐπὶ ψόγοις* and *χαίρων* together, and Hermann, *ἐπὶ ψόγοις* and *δεννάσεις*. In this case *ἐπὶ* = *besides*, and *χαίρων*, *impune*; as *κλαίων*, v. 754, and elsewhere, signifies *non impune*. *δεννάζειν*, *to scoff*, from *δέννος*, *scoffs*, *insults*, a word used by *Herodot.*, takes an accus. of the thing spoken, *Ajax* 243, and of the person or thing spoken against, *Eurip. Rhes.* 925, 951, — the last for the reason mentioned above, v. 756.

760. τὸ μῖσος. As we say, *my abhorrence* for the person abhorred.

762 – 765. Take ζῶμιγε with πλησία. — In the next two lines a negative and an affirmative clause are connected by οὔτε and τε. — κῶτα. Sophocles has τὸ κῶτα; other poets said τὸν κ., but κῶς was unknown to the Attic poets. — In v. 765 the sense is, *That you may rave in the presence of those of your friends who wish* (to be with you, and not in mine).

767. τηλικούτος, i. e. of a person so young. βαρύς, is dangerous, furnishes ground of alarm. Comp. v. 1251.

768. φρονεῖτω . . . ἰών, *let him go and have loftier feelings than a man should have.* ἢ κατ' ἄνδρα, literally, *than according to*, than in conformity with the nature of.

770. καὶ κατακτεῖναι, *even to slay.* A single line here finely portrays the state of Creon's mind, who, out of mere despotical feeling, puts both his nieces in the same class of guilt. — In v. 771, τὴν μὴ θιγοῦσαν expresses dubiously what τὴν οὐ θιγοῦσαν would express positively. The latter means, *her who did not touch*; the former, *one who did not touch, if indeed she did not.*

775. τοσοῦτον φορβῆς ὥς ἄγος, *so much food*, (used as an expiation, that, &c.).

778. τεύξεται τὸ μὴ θανεῖν, Mt. § 328, Obs. When τυγχάνειν, in the sense *obtain*, governs an accusative (and not a genitive), the accusative is always that of a pronoun or adjective in the neuter, or an infinitive with the article τό. — που is ironical.

779. The sense is, *Or shall know certainly at least then.*

782. κτήμασι. Some translate this as denoting *wealth*, i. e. the *wealthy* or *powerful*. Others, as *the possessions*, *the mancipia of Love himself*, those whom he possesses or inthralls. The sense, then, of ὃς ἐν κτήμασι πίπτεις, *who comest down with violence upon thy bondsman*, is repeated in ὃ δ' ἔχων μέμνην. This sense suits the scope of the ode, which

is to set forth the resistless sway of Love, especially in overcoming duty and law, which Hæmon's conduct suggested. But if κτήμασι means *thy possessions*, is not a pronoun needed to confine its notion?

783, 784. Interpreters compare Horace Od. 4. 13. 6: (Amor) "doctæ psallere Chiæ pulchris excubat in genis." There seem to be several contrasts, in this ode, between the violence of Love assaulting his victims, and his mildness on a maiden's cheeks; between his restless roving over the sea, and his retired rustic haunts; and between immortals and mortals over whom he exercises sway.

785. The thought is, that no place is inaccessible to love. — αὐλαῖς. It is said that αὐλή is only used of human habitations, and not of those of beasts. However this may be, men only are thought of. In a frag. Euripides says, ἔρως θεῶν ἄνω | ψυχὰς ταρασσει, κατὰ πόντον ἔρχεται.

786. φύξιμός σε. Adjectives derived from active verbs sometimes govern an accus. like their verbs, instead of their usual case, a genitive. See Mt. § 422. This is true in Latin also. "Hanno vitabundus castra hostium consulque." Livy, xxv. 13. "Pompeius . . . facta consultaque ejus æmulus erat." Frag. Sallust.

789. ἐπ' ἀνθρώπων is for the simple genitive. Matthiæ thinks that ἐπὶ here means *among*.

791. ἀδίκους παρασπῆς, *drawest aside to injustice, makest unjust by drawing aside*. The adjective expresses the effect of the verb.

794. νεῖκος ἀνδρῶν ξύναιμον, *strife between men of the same blood*. By a singular license of the tragic poets, an adjective often agrees with a noun in case, when it ought to agree with the genitive after it. So τοῦμόν αἶμα πατρός, ὅψις τέκνων βλαστοῦσα, Œd. Rex. 1376, 1400. A transition to this idiom may be seen in such phrases as ξύναιμον ὅμμ' ἐμοί, *sight of one related to me*, Ajax 977; σύναιμον λέχος, *mariage with a relative*, Eurip. Phœniss. 817 (831); ὁμαιμος φόνος, Æsch. Furies 203 (212).

795--800. ἕμερος is conceived of, as seated at or in her eyes, and beaming forth. — τῶν μεγάλων, κ τ. λ. The sense is, *Seated in government by the side of mighty laws.* Desire or love is an assessor or associate judge with the laws, and carries his points against them. — τῶν μεγάλων θεσμῶν refers to Creon's enactments.

801. θεσμῶν ἔξω φέρομαι, *I am carried on beyond established bounds*, i. e. I cannot control my feelings. θεσμῶν is here used with allusion to the same word in v. 799.

805. ἀνύτουσαν θάλαμον = ἀνύτουσαν ὁδὸν εἰς θάλαμον. Comp. v. 231. — This and the ensuing sets of anapæsts are recited by different members of the Chorus, “*alio*,” as Hermann says, “*miserante infelicem virginem, alio acerbe vituperante, alio irridente, alio frigide consolante, alio denique excusante quidem sed tamen non laudante.*”

806. Fault has been found with these exquisite laments of Antigone, for tautology and verbiage; but, as Boeckh remarks, by such repeated moanings the poet hits the mourner's state of mind, which recurs continually to the same cause of sorrow, and dwells upon it. The same characteristic is noticeable in Job, and the Lamentations of Jeremiah.

816. Comp. vv. 654, 891, 1205. This thought is repeated several times in Romeo and Juliet; as, “*I would the fool were married to her grave.*” (iii. 5.) “*Death is my son-in-law, death is my heir; my daughter hath he wedded.*” (iv. 5).

820. ἐπίχειρα, *money put into the hand, reward, here penalty.*

821. αὐτόνομος, *according to a law, or in a way of your own*, not in the way of nature. Take Ταντάλου with ξέναν, *the Phrygian stranger daughter of Tantalus*, i. e. Niobe. She is called ξέναν, as being a foreigner at Thebes, where she was the wife of Amphion; and Phrygian because Sipylus was sometimes assigned to that country rather than to Lydia.

826. ἀτενής, *firm, firmly adhering*. — πετραία βλάστα, *the rocky crust* which enveloped Niobe.

831. The epithet παγκλαύτοις is poetically transferred from the eyes to the brows. Comp. Alcest. 261. — δειράδας, *the mountain ridges*. Comp. *collum*, in Latin.

836. The sense is, *It is a great thing for a mortal to share alike with demigods* like Niobe. τοῖς ἰσοθέοις depends on ἔγκληρα. — μέγα ἀκούσαι, literally, *a great thing to hear of*.

845. ἄλσος . . . Ἠθήβας, the city or territory of Thebes, as consecrated to Thebe. Comp. v. 149; Electr. 5, note. — ἔμπας is to be joined to ἐπικτώμαι, as Donaldson remarks. *You at all events I have for my witnesses*, even if I must die.

849. ποτανίου, *novel, strange*.

851. This flat line, which deviates in metre from the corresponding line in the antistrophe, is without doubt no part of the text.

854, 855. The sense is, *You came violently into collision with the high seat of Justice*, with Justice on her lofty throne. Comp. Æsch. Agam. 373, λακτίσαντι μέγαν Δίκας βωμόν.

856. The sense is, *You are paying off some misery belonging to your father*, i. e. are suffering for his crime.

857 – 861. This difficult passage may be thus rendered: *You touched upon a thought to me full of grief, — upon sorrow for my father often renewed, and for the whole fate of us renowned Labdacidæ*. — μερίμνας is a genitive singular, and not an accusative plural, as some take it. — τριπολιστον, Schol. πολλάκις ἀναπεπολημένον, gloss. πολυθρύλλητον. — οἶκτον is governed by ἔψανσας. Verbs of touch sometimes govern the accusative, as ψαύω, *infra*, 961. Comp., for the change of case governed, Eurip. Supplices 87, τίνων γόνων ἤκουσα καὶ στέρνων κτύπον. The reading οἶκον is, according to Elmsley, a mere error of the copyist, and οἶτον has little more authority. — κλεινοῖς Λαβδακίδαισιν is

an explanation of ἀμετέρου, and is for κλεινῶν Λαβδακιδῶν. A dative follows πότμος, as it does πίπτω.

864. κοιμήματα ἐμῷ πατρί, i. e. παρὰ ἐμῷ πατρί. Comp. εὐνηθείσά τινι, κοιμηθείσά τινι, in Homer and Hesiod. — αὐτογέννητα, *which themselves produced him*, i. e. incestuous.

870. His marriage to the daughter of Adrastus, king of Argos, occasioned the siege of Thebes, and his death.

872. σέβειν. So εὐσεβοῦσα is used, v. 924, in reference to acts of piety towards a deceased brother. — τὶς with εὐσεβεία depreciates the act.

873. κράτος (τούτου) ὅτφ κράτος μέλει, *the authority of him whom authority concerns*, i. e. *who has a right to use it*. — παραβατὸν . . . πέλει, *not ought not to be, but cannot be, will not allow itself to be violated*.

875. αὐτόγνωτος ὀργά, *self-judging or self-willed feeling*, or passion.

884. εἰ χρεῖη λέγειν, *if it were of use to utter them*.

887. ἄφετε. Most MSS. have ἀφῆτε, or ἀφεῖτε, which neither the construction nor the metre allows. One has ἄφετε, preferred by Gaisford and Hermann, and one, as a correction, ἄπιτε, which Brunck adopts. The construction changes from the future to the imperative. — χρῆ = χρῆζει, from χράω. This is Dindorf's emendation for χρῆ, oportet, after the Schol., who says εἰ χρῆζει καὶ θέλει. He cites from Hesychius χρῆς, θέλεις, χρῆζεις.

888. τυμβεύειν is intransitive = *to lie buried*. τυμβευσεῖ is a reading of less authority.

892. ἀείφρουπος. According to Ellendt, *custoditus perpetuo*, i. e. *from which there is no escape*. According to a gloss, *always guarding or confining me*.

896. πρὶν μοῖραν βίου ἐξήκειν, *before my allotted time of life is elapsed*. Comp. Philoct. 199, πρὶν ὁδ' ἐξήκοι χρόνος.

899. κασίγνητον κάρα. This the Scholiast and others interpret of Eteocles.

904. καίτοι εὔ. *And yet I honored thee with reason (εὔ) in the opinion of the wise.* I think, with Triclinius and Wex, that εὔ should be joined to ἐτίμησα. The emphasis is upon it. If εὔ is taken with φρονεῖν, the sense must be, *I honored thee in the opinion of the wise.* But she honored him in the opinion of every body. For the dative, comp. v. 25.

905. Supply, with this line, from the ensuing, “and they were wasting away in death.”

908–912. There is here, as Brunck and others remark, an allusion to what the wife of Intaphernes says in Herodot. iii. 119, who, when her relatives were condemned to death, and it was permitted her to save one of them, chose her brother rather than her husband, alleging reasons similar to those of Antigone. Herodotus had not finished his history in 409, B. C., more than thirty years after the Antigone was written, but he began it some years before the date of this play; so that either Sophocles may have taken the anecdote from the yet unpublished work of his contemporary, or both may have drawn it from a third source. Several German critics have impugned the genuineness of 905–912, as being borrowed from Herodotus, and as rhetorical and unnatural. The first is no objection, as we have seen; as for the last, the question is not concerning truth, but concerning Antigone’s feelings at the time. She knew not what conjugal and maternal love were, and was absorbed in fraternal; so that she could not feel otherwise than as she is here represented. Moreover, the conjugal tie was not as close as Christianity has made it. — πρὸς χάριν τίνος νόμον = ἔνεκα τίνος νόμον, *on what principle.* — καθανόντος, sc. πόσεως, *if one husband died.* — εἰ τοῦδ’ ἤμπλακον, *if I had lost this one, i. e. a child by the first husband.*

924. See Alcest. 1093, note. — In the next line, for ἐν θεοῖς comp. v. 459.

926. A twofold construction is here admissible, according

as παθόντες or ἡμαρτηκότες is taken with ξυγγοῖμεν. In the first case ἡμαρτηκότες denotes a reason; in the other παθόντες is a circumstance of time. *I will acknowledge that I have suffered because I have done wrong*, i. e. *I will own that I am justly punished*, or *After I have suffered* (i. e. when death has opened my eyes to the truth), *I will own my error*. The first construction gives far the best sense, and is adopted by Hermann; the other is Boeckh's. — παθόντες. Here, as usual, a woman, and so a chorus of women, use the plural masculine when speaking in the first person. — ξυγγοῖμεν for ξυγγοίημεν, as εἶμεν for εἴημεν, Alcest. 921.

928. In these words Antigone does not express a forgiving spirit, but only means to say that her punishment was so great, that she could wish no greater for Creon (οἷδε) in case of his guilt.

929, 930. I. e. *She at least has still the same feelings, equally violent*.

931. τούτων = τούτων ἕνεκα. It refers to the feelings which they, through their delay, allowed her to express.

935, 936. These two lines are assigned by Boeckh to the Chorus. The Schol. hesitates between the Chorus and Creon. There is a scornful moderation in the words, which suits the king's present state of mind.

937. ὦ γῆς Θήβης ἄστρῳ πατρῶον, i. e. ὦ Θήβη, or Θῆβαι, πατρῶον ἄστρῳ γῆς.

938. προγενεῖς. So one MSS. This rare form for πρόγονοι is common in the comparative προγενέστεροι. In most MSS. we have καὶ θεοὶ πατρογενεῖς, θεοὶ τε πατρογενεῖς. The first reading came from a substitution of a common for a rare word, but hurt the metre. Then a second hand mended the metre by putting θεοὶ τε for καὶ θεοί.

941. βασιλῆῖδα is Seidler's conjecture for βασιλῖδα, which destroys the measure. — μούνην, she forgets her sister, as Electra forgets Chrysothemis, Electr. 1200.

944-954. The main subject of this ode is the power of fate shown by examples of persons immured like Antigone. In the last of the three examples, the poet does not speak expressly of confinement, but as it was an Attic story relating to the race of Erechtheus, his hearers were probably familiar with it. — ἀλλάξαι φῶς ἐν, *to exchange light for*. The usual construction of verbs meaning *to exchange* is with an accusative and a genitive. Instead of the single genitive, sometimes a noun with a preposition, (in the genitive with ἀντὶ or ὑπέρ, dative with ἐν, accusative with πρὸς,) is used, or a simple dative, as in frag. Soph. Niobe, πόνῳ πόνον ἀλλάσσουσα. — The αἰλαὶ here mentioned are called by Pausanias, ii. 23. 7, “a brazen chamber in an underground building, which Acrisius once made to guard his daughter in.” — ὄλβος, Erfurdt’s conjecture for ὄμβρος of the MSS., all the recent editors have adopted.

955-965. Lycurgus, king of Thrace, is here meant. — ὀξύχολος. The adjective is not an attribute, but denotes the cause of the punishment. *The son of Dryas, quick to anger* (i. e. because he was such), *was confined*. Virgil, cited by Wunder, speaks (*Æn.* iii. 14) of the land “*acri quondam regnata Lycurgo*.” — κερτομίους ὀργαῖς, *for his petulant temper*. — πετρώδει ἐν δεσμῷ, i. e. in a cave of Mount Pangæus. See Apollodorus, iii. 5. Musgrave. — ἀποστάζει is intransitive, as στάζω often is, and the remark contained in the clause is a general one. — παύεσκε. The Homeric frequentative form in σκον is now and then used by the tragic poets in lyric passages.

966-976. The story spoken of in this difficult passage is told at large by Diodorus Siculus, iv. 44. The mistress or wife of Phineus persuaded him, by false accusations, to confine under ground his two sons by his lawful wife, Cleopatra, who was descended through Orithyia, wife of Boreas, from Erechtheus, king of Athens. Diodorus adds that Cleopatra herself was also kept in confinement, and that some

mythographers say, that the sons of Phineus had their eyes put out. This form of the fable our poet and Apollodorus have handed down. — παρὰ Κυανέων, κ. τ. λ. παρά, *near, by*, in which meaning it usually governs the dative, but the genitive occurs v. 1123. By Κυανέων πελαγέων is intended *the bay or lagoon formed between the Cyanean islands and the shore*. By the διδύμας ἀλός is meant *the Euxine*, which seems like two seas united into one, because *the “Ram’s Forehead,”*—the southern point of the Tauric Chersonese,—and *Point Carambis* in Paphlagonia, running out opposite to one another, very much contract its breadth. Such is the explanation of this passage given by Eustathius in his Commentary on Dionys. Periget. 148, and that poet himself calls the Euxine (v. 156) for this reason διθάλασσον. — ἀκταί, supply εἰσί. — ἰδὲ = ἡδέ, *and*, but is scarcely to be met with in the tragic poets. — Salmydessus seems to be mentioned to heighten the horror of the action; for this town, together with the neighboring coast (which bore the same name), was famous for shipwrecks and Thracian wreckers, and hence called ἐχθρόξενος by Æsch. Prom. Vinc. 727. Comp. Xen. Anab. vii. 5. 12, and Schneider’s note on that place. The lacuna here after Θρηκῶν has been filled up by Boeckh with ἄξενος. — ἀγχίπολις, *qui urbi proximus est eamque tutatur*. Erfurdt. *The god of the city*. Boeckh. Ares was especially a Thracian god. — ἵνα . . . ἀκμαῖσιν. In this edition I have put Lachmann’s conjectural reading ἀραχθέντων in the place of ἀραχθὲν ἐγχείων, which destroys sense and metre. The sense of the passage seems to be something like this: *Where Ares . . . saw a horrible wound inflicted so as to produce blindness upon the two sons of Phineus by his savage wife, (inflicted) upon their luckless eyeballs that were pierced by bloody hands and the points of shuttles*. — ἔλκος τυφλωθὲν is classed by Mt. § 409. 5 Obs. 1, with examples in which, instead of a general word, as ποιεῖν, another is used expressive of the particular mode

of producing the effect. Thus τυφλοῦν ἔλκος = ποιεῖν ἔ. τῷ τυφλοῦν, and τυφλωθέν = ποιηθέν τῷ τυφλοῦν. Comp. v. 675, note. — ἀλαὸν denotes the result of τυφλωθέν, = ὥστε ἀλαὸν εἶναι, and is lyrically joined to ἔλκος instead of ὀμμάτων. Comp. v. 794, note. But there seems to be great tautology in the use of this word with τυφλωθέν. — κύκλοις explains, and is in the same construction with Φινειδαῖς. — ἀραχθέντων. Comp. this word, v. 52, where it is used, as here, of putting out the eyes. — ἀλαστόροισι. Schol. ἀλαστα πεπονθόσι, δυστυχέσι.

977-987. ματρὸς is to be taken with γονάν, *birth* or *descent from a mother*. — ἀνύμφευτον, *in unhappy wedlock*. Schol. κακόνυμφον· ὅτι ἐπὶ κακῷ νυμφευθεῖσα, δυστυχεῖς αὐτοὺς ἔτεκεν. — σπέρμα . . . ἄντασε. *She partook of or belonged to the Erechtheidæ as to race*. — Βορέας -άδος is a feminine patronymic from Βορέας, of rare occurrence. — ἄμπιπος, Schol. ἴσον ἵππῳ δυναμένη τρέχειν. The phrase ἄμπιπος ὑπὲρ contains the idea of motion: *fleet as a horse over a steep hill*, = coursing over it swiftly as a horse. The πάγος or hill here meant was Mount Pangæus, the dwelling of the Boreadæ. But Hermann renders ὀρθόποδος πάγου, *stiff ice*. — ἔσχον ἐπ' ἐκείνῃ = ἔπεσχον ἐκείνῃ, *attacked, bore down upon her*. Schol. ἐνέσκηψαν, ἐπετέθησαν. But it is better to translate this clause, *The Fates had it, or prevailed even in her case*. Comp. Philoctet. 331, ἔσχε μοῖρ' Ἀχιλλέα θανεῖν.

988. ἀνακτες. Sophocles applies this word not only to kings, but to divinities on the one hand (Electr. 635, 645, 1376), and principal men, like the counsellors of a king, on the other. Comp. v. 940. Tiresias himself is so called in Œd. Rex 284.

990. The sense is, *This way by means of a guide is for the blind*, i. e. is the way which they must take.

996. ἐπὶ ξυροῦ τύχης, *on the razor* (i. e. razor's edge) *of fortune*. The metaphor appears first in Homer, Iliad x. 173.

1001. φθόγγον ὀρνίθων . . . κλάζοντας. A *constructio ad sensum*, ὀρνίθας being thought of by the poet. — κακῶ, *sinister*. — βεβαρβαρωμένῳ, Schol. ἀτάκτῳ, *wild*. In the next line φοναῖς is a noun, as in 696, 1314, denoting the manner; = *murderously*.

1005. ἐγεύομην ἐμπύρων, *I essayed burnt-offerings*, i. e. examined into the signs given by them. — βωμοῖσι is the place, which the poets often denote by a dative.

1009, 1010. μετάρσιοι χολαὶ διεσπείροντο, *the galls were dissipated in the air*, i. e. as I understand it, without emitting a flame. Render the next clause, *And the thigh-bones slipping down lay free from their enveloping fat*. Voss, Passow, and others hold, that the thigh-bone (μηρίον) was taken out of the thigh (μηρός), cleared of flesh, covered in caul and fat, and burnt. But this passage shows, I think, that the two words are sometimes used in the same meaning, as what is here said of wrapping up the μηροὶ in fat is said of μηρία in Homer. The truth probably is, that the thigh-bone was not denuded of its flesh; hence μηρίον means, not *thigh-bone*, but *thigh*, and usage confined it to that part of the thigh of *victims* which was burnt on the altar, including bone and flesh; whilst μηρός denotes the thigh of men and animals in general, and is sometimes synonymous with μηρίον; as it clearly is *Iliad*. i. 460, and probably in the present instance. On this controverted point the reader is referred to Schneider's *Lex. voce μηρίον*; Nitzsch on *Odyssey* iii. 456; Bähr on *Herodot.* iv. 35.

1012, 1013. The sense is, *Such fruitless auguries from sacrifices that afforded no sign*, etc. φθίνοντα, *Herm. irrita, nihil eorum quæ optasset portendentia*. Ellendt, *sine effectu observata*. It was a sign of evil that the Gods would not accept the sacrifices, and give signs by them.

1015. ταῦτα νοσεῖ = ταύτην τὴν νόσον ἔχει or νοσεῖ. — φρενὸς = βουλῆς.

1016–1018. παντελεῖς, *all*. The thought contained in

this passage is well paraphrased by the Scholiast in words which may be translated thus: *The dogs and birds, after tearing to pieces the corpse of Polynices, brought it to the altars, and thus polluted them all.* — γόνου must, I think be joined with πλήρεις, and not with βορᾶς.

1022. βεβρωτες is construed *ad sensum* with ὄρνις taken collectively. — ἀνδροφθόρου αἵματος λίπος, *the fat containing a slain man's blood.* Comp. Eurip. Bacchæ 139, ἀγρεύων αἶμα τραγοκτόνον, i. e. of a slaughtered goat.

1025 – 1027. According to Mt. § 521, Obs. 1, ἐπεὶ without ἀν before a subjunctive is only found twice in the tragic poets, here and Œd. Col. 1226. — ἀκείται, sc. τὸ κακόν.

1026. ἀνολβος = μῶρος. Comp. Ajax 1156, cited by Erfurdt, and Eurip. Iph. in Aul. 448, ἀνολβα εἰπεῖν. Hesych. defines ἀνολβους by ἀπόρους, ἀνοήτους, κακοδαίμονας.

1028. Comp. v. 924.

1035. ἀπρακτος governs ὑμῖν as the passive πράσσομαι would, and μαντικῆς as the genitive of that in respect to which he was tried. — τῶν ὑπαὶ γένους seems to mean *the class of these augurs*, though Hermann reverses the construction, and makes the sense to be *those of (my own) family*; viz. Hæmon. This sense the connection can hardly allow.

1036. The two verbs here properly mean *to be exported in trade, to be discharged, or sold*, as the cargo of a vessel, hence to be made traffic of, to be made the subject of the arts of bribed soothsayers. Reference is had probably to the instigators of the popular murmurs mentioned v. 289.

1037 – 1039. τὸν πρὸς Σάρδεων ἤλεκτρον, *the bright metal from Sardes.* Electrum in Homer and Hesiod is something metallic, and afterwards, besides amber, it denoted a natural or artificial alloy of gold and silver. According to Pliny, Nat. Hist. 33, § 23, cited by Musgrave, the ores and compound, into which one fifth of silver entered, were so called. — Ἰνδικὸν χρυσόν. The gold found in the desert

of Cobi, northwest from the Indus, is probably meant. See Herodot. iii. 102 and Bähr's note.

1042. οὐδ' ὥς, *not even thus*. — μὴ is joined by Brunck to τρέσας; but μὴ τρέσας would mean *unless I dreaded*, which is alien to the sense; so that οὐδὲ μὴ παρήσω must be taken together. This then is an example of the use of both the negatives with a future *indicative*, for which see Electr. 1052, note.

1046. χοῖ πολλὰ δεινοί, *even those who have great abilities*.

1049. πάγκοινον, *common to all, universal remark*.

1056. τὸ (γένος) ἐκ τυράννων. Comp. v. 193, παίδων τῶν ἀπ' οἰδίπων. The prepositions are almost pleonastic.

1057. The sense is, *Do you not know that you are saying whatever you say of one who is a ruler?*

1060. τὰκίνητα διὰ φρενῶν = τὰ διὰ φρενῶν ἀκίνητα, *secrets that have remained motionless in the mind*.

1061. There are two clauses in this line, and κίνει is to be supplied in the second.

1062. αὐτῷ, i. e. ἐπὶ κέρδεσιν. Supply εἰρηκέναι after δοκῶ. The sense seems to be, *Right, for even already I think that I have thus spoken as far as you are concerned*, i. e. I have already spoken for gain; but for your gain, not my own. Hermann removed the interrogation-mark from this line, and explained it as above.

1065. τροχοὺς ἀμιλλητήρας, *rival wheels, wheels that go round vying with one another*, i. e. with equal speed. The wheels are put for the revolutions of the wheels, and the phrase means *a few moments*. τελῶν τροχοὺς then means *about to complete, or pass through, a short space of time*. Others write τρόχους, *courses, revolutions*, i. e. here *days*, and the Schol. renders ἀμιλλητήρας by ἀλλήλους διαδεχομένους, *successive*. But that would destroy the terror of the prediction in a great measure, and the events happened in a few moments.

1066, 1067. ἐν οἷσι, *within which*, followed by a future, is

here equivalent to *πρὶν ἂν* with a subjunctive. — *ἀντιδοὺς ἔσει*, for *ἀντιδώσεις*. For this periphrastic future, comp. Mt. § 559 In the present instance it answers to our second future.

1068. *ἀνθ' ὧν* = *ἀντὶ τούτων* [or *τούτου*] *ὅτι*, *in requital for, on account of, this, that*. — *τῶν ἄνω* is partitive, = *ἐνα τῶν ἄνω*, *one of those who ought to be above the ground*. — *ἔχεις βαλὼν* = *ἔβαλες*. — *ψυχὴν* in v. 1069 = *a living person*.

1070, 1071. *ἄμμοιρον τῶν κάτωθεν θεῶν*, *one who had no share with the Gods below*, i. e. who was kept away from their abodes by lying unburied. — *ἀνόσιον*. Schol. *μὴ τυχόντα τῶν δσίων*.

1072, 1073. *ὧν* is neuter. So Boeckh. — *βιάζονται* has *οἱ ἄνω θεοί* for its nominative. So Boeckh and the Schol. What is meant is, that the Gods above are forced by Creon into participation with him in depriving the Gods below of their rights. For *τάδε*, comp. v. 66. Erfurdt refers *ὧν* and *βιάζονται* to Polynices and Antigone; Hermann to *νεκρῶν*, implied in *νέκυν*.

1074–1076. *τούτων* = *ἐνεκα τούτων*. Comp. v. 931. — *ληφθῆναι* follows *λοχῶσιν*, *they lie in wait for you to be taken*, and expresses its result or effect.

1078. Hermann understands *ἔσται* with *τριβή, ταῦτα* with *φανεῖ*, and puts commas after *γὰρ* and *τριβή*. It is better to take *τριβή* as a nominative to *φανεῖ*.

1080–1083. I interpret this, with Boeckh, as a general remark, and not, as most others have understood it, as spoken of the cities engaged in alliance with Argos against Thebes, whose armies, led by the Epigoni, again besieged it. For the hostility mentioned is said to be caused by the impure odors brought to a city's altars by ravenous birds and beasts; but that of the Argives subsisted already, and for other reasons. — *συνταράσσονται ἐχθραὶ* = *ποιοῦνται ἐχθραὶ τῷ συνταράσσειν αὐτάς*, or *συνταράσσονται ὥστε ἐχθραὶ γένεσθαι*, i. e. are made hostile — not to each other, but every

single city is made so — towards an author of such pollution, — Creon, for example. Something so one Schol., who explains the clause by αἱ πόλεις ὧν ἄρχεις ἐπαναστήσονται σοι. — ὅσων = ὅσων ἀνδρῶν. The meaning is the same as if ὁσάκις, *as often as*, had stood here. — καθήγισαν. Schol. μεθ' ἄγους ἐκόμισαν: Hermann, *defile*; Boeckh and Passow, *bury*, i. e. devour, sarcastically spoken: so writes Spenser Faery Queene, 2. 8. 16:

“What herce or steed, said he, should he have dight,
But be entombed in the raven and the kight.”

— ἐστιοῦχον ἐς πόλιν, *to a city having altars*, as the Schol. explains it, and therefore sacred.

1084–1086. Hermann joins καρδίας τοξεύματα and σοῦ θυμῷ, and translates the phrases thus: *Talia propter iram tuam animi mei tela*; but in his third edition he renders καρδίας τ. animi tui vulnera. Boeckh takes θυμῷ σου together, as the thing aimed at; but this is not, I think, a construction admitted by the tragic poets. Allusion is evidently made in this passage to Creon's words, v. 1033; and the true construction, as it seems to me, has been overlooked. σου of the editions should be joined to ἀφῆκα, and written σοῦ. Comp. v. 1034. The sense is, *Such heart-arrows (darts fitted to wound the heart) have I shot at thee in my anger*.

1089, 1090. τρέφειν, *to keep* = ἔχειν. — ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. The form of this sentence is explained by Hermann and others on the principle of a blending of two constructions, viz. φρενῶν ὧν νῦν φέρει, and ἀμείνω ἢ νῦν φέρει. The latter construction was chosen because it suited ἡσυχωτέραν also. Several recent editors take νοῦν φρενῶν together, and support their view by the Homeric phrases νοῦν μετὰ φρεσίν, νοῦν ἐν στήθεσσι, which are not analogous, since φρένες, στήθεα there are places.

1093. ἀμφιβάλλομαι. Compare, for the transition from the

singular to the plural, *Alcest.* 216. This present is used of something that has been and still is, like the present with *πάλαι*, which is of very frequent use. — *ἐκ* denotes a previous state with the idea of change, = *instead of*; *become* *from*. Comp. *Æd. Rex* 454, *τυφλὸς ἐκ δεδορκότος*.

1096. *τό τε . . . ἀντιστάντα δέ*. Here *τε . . . δέ* are in stead of *τε . . . καί*, because the second clause is not only connected with, but also opposed to the first. — The sense of this and the next verse is, *For to yield is unpleasant; but if I hold out, it lies before me as a dreaded thing to smite my wrath with harm*, i. e. to bring upon myself harm as the fruit of my rage. *ἐν δεινῷ πάρεστι* is the same as *δεινὸν π*. Comp. *Electr.* 384. Strictly *δεινὸν* is that within the limits of which the subject is included. Hermann explains *ἐν δεινῷ* as though it meant *in addition to*, or *besides*, *being unpleasant*, understanding it of the pain felt by Creon in acting against the warnings of the prophet, to which no allusion had been made.

1102. *δοκεῖς παρειακάθειν*; *Do you think it best to yield?*

1103. *συντέμνουσι κακόφρονas, make short work with the ill-judging, cut them short*. Schol. *συντόμως κατακόπτουσι*. Passow, and after him Wunder, suppose that, by an ellipsis of *ὁδόν*, *συντέμνουσι* means *cut short the road, soon catch up with*. The accusative of a person is then to be compared with that joined to *ικνέομαι*, or to be accounted for from the ideas of overtaking and seizing which are involved in the expression. Some render *κακόφρονas* *wicked*, but the Chorus would hardly call the king by such a name.

1105. *καρδίας ἐξίσταμαι τὸ δρᾶν, I recede from my anger or feeling in regard to doing it*, or so as to consent to do it. Hermann explains the construction by saying that, as *καρδίας ἐξίσταμαι* = *πείθομαι*, it can have the same construction.

1107. *ἐπ' ἄλλοισιν τρέπε*, says Hermann, is not for *ἐπίτρεπε ἄλλοις*, but means *do not turn this upon others*, i. e. do not remove it from yourself and put it upon them.

1109. οἱ ὄντες, *present attendants*, as τὰς οὐσας ἐλπίδας *present hopes*, Electr. 305. In both cases ἀπὼν determines the sense of ὄν.

1110. εἰς ἐπόψιον τόπον. Schol. φανερόν διὰ ὕψος. It is explained in v. 1197 by πεδῖον ἐπ' ἄκρον. This being no clear definition of the place, Hermann supposes verses containing a description of the exact spot to be lost.

1114. τὸν βίον τελεῖν, *to close life*, is here *to go through it to its close*.

1115 – 1125. ἄγαλμα. *Matris ἀγάλματα, deliciæ solemnæ poetarum usu dicuntur liberi*. Erfurdt. — νύμφη, according to Boeckh, must have the sense *bride*, as Semele was not a *nymph*. — βαρυβρεμέτα. This word is used on account of the circumstances of the birth of Dionysus. — γένος is occasionally spoken of a single person. Comp. Ajax 784. So in Latin *genus*. Orpheus Calliopæ genus. Seneca Herc. Cætæus 1034. — Ἰταλίαν. *Magna Græcia* is meant, διὰ τὸ πολυάμπελον τῆς χώρας, says the Schol. Bacchus was honored in Heraclea, and with great excesses in Tarentum — παγκοίνοις κόλποις. The *valleys* or plains near Eleusis thronged by the spectators of the festival and mysteries. Comp. Pind. Ol. 9. 87, Νεμέας κατὰ κόλπον. Others explain κόλποις by bays, i. e. the Saronic gulf inclosing the Eleusinian. Others again render it breasts, because Iacchus, as the Bacchus of the Eleusinia was called, was represented as at the breast of Ceres.

1126 – 1136. Bacchus lived on the top of high mountains (comp. Œd. Rex. 1105), but especially delighted in Mount Parnassus, where, according to Eurip. Ion 716, he held torch-light dances with the Bacchantes. The bright smoke above the two-headed Parnassus is explained by the Schol. of the flames of sacrifice in honor of Bacchus, and also of natural fire spontaneously ascending from the mountain. “There is frequent mention in the poets,” says Elmsley, on Bacchæ 306, cited by Wunder, “of a flame shining

by night on Mount Parnassus, which was ascribed by those who saw it to Bacchus holding a torch in each hand, and dancing amid his usual train." — *στίχουσι*, a rare form for *στείχουσι*, occurring in Hesychius, and introduced first into Wunder's edition after W. Dindorf's conjecture. — The Nysæan hills here mentioned must have been, according to vv. 1133, 1145, near the sea, and across some body of water in regard to Thebes. Probably the hills of Nysæ in Eubœa are meant, where in one day, according to the marvellous story of Stephen of Byzantium, the vine blossoms and the grape ripens. A fragment of the Thyestes of our poet refers to this same vine. In the morning, it is there said, the tendrils grow; by noon it has produced sour grapes, which as the day declines become wholly black and ripe. Evening witnesses the vintage and the drinking of the wine. — *ἀμβρότων ἐπέων εὐαζόντων*, *while immortal or hallowed words are sounding evoe*, i. e. attended by sacred Bacchic hymns in which the interjection *εὐοῖ* was much used.

1137–1145. *κεραυνία* = *κεραυνοβλήτα*. Schol. So Semele is called, Eurip. Bacchæ 6, cited by Brunck. — *ἔχεται ἐπί*, *is close upon*. — *πανδήμος πόλις*. Comp. v. 7.

1146–1154. *χοράγ' ἄστρων*. Hermann, after Prof. Naeke of Bonn, explains this thus: "Sententia, quæ, detracto ornatu poetico, hæc est, noctu per siderum lucem choros Bacchum ducere, præclara imagine partem Bacchici chori sidera facit." Others agree with the Schol. who says *κατά τινα μυστικὸν λόγον τῶν ἀστέρων ἐστὶ χορηγός*. In the Frogs of Aristoph. 343, Bacchus is called *νυκτέρου τελετῆς φωσφόρος ἀστήρ*, on account of his torch-light revels. — *νυχίων φθεγμάτων ἐπίσκοπε*, i. e. *presiding over the Bacchanals' night-cries*. — *παῖ Διὸς γένεθλον*, a somewhat tautological expression, = *child born of Jove*.

1156, 1157. These lines have been variously explained. Musgrave thinks that *σπάντα* denotes the *continuance of life*

The sense must then be, *There is no kind of life, which, while it lasts, I can ever either praise or blame.* οὔτε . . . οὔτε must be supposed to be by a *confusio duarum locutionum* for ἥ . . . ἥ, as if οὐδένα βίον had preceded. But this sense seems to require ἐστῶτα. Hermann and others find in στάντα the notion of *condition* or *situation*, and with the Schol. treat ὁποῖον as if it were the adverb ὁπωςδήποτε, *no kind of life in any circumstances whatsoever*, &c. In this case οὐκ ἔσθ' ὁποῖον στάντα = οὐκ ἔστι τοιοῦτος βίος ὁποῖον ὁπωςδήποτε στάντα, and ὁποῖος strangely plays a double part. Finally, Wunder seems to understand στάντα of a *prosperous* state of life, and supposes it to imply its opposite πένοντα with μεμψαίμην. That is, *No kind of life either in high fortunes would I praise, or in low would I blame*, (because both may change).

1161. ὥς ἐμοί, *in my view*. See Mt. § 388. a. A dative with ὥς occasionally follows adjectives (as here) to denote that their meaning is to be taken relatively to the judgment or condition of the person put in the dative.

1162. Here μὲν is followed by τε, as τε by δέ, v. 1096.

1167. τοῦτον refers to ἄνδρες: one person of the class, men — one instance of many — being conceived of. Comp. v. 709, for just the opposite.

1169. ζῆ is in the imperative. Comp. Alcest. 651, note. — τύραννον σχῆμα, *lordly state*. τύραννος is often an adjective of two endings in the tragic poets. Comp. Œd. Rex 588; Æsch. Prometh. 761.

1171. πρὸς τὴν ἡδονήν, *si cum voluptate comparetur*. Musgrave. *Præ voluptate*. Brunck. πρὸς, *with reference to*, often means more specifically *in comparison with*. The whole passage from τᾶλλα may be rendered, *I would not buy the rest* (i. e. every thing else beside τὸ χαίρειν) *for a man at the price of the shadow of smoke, when placed in comparison with pleasure*.

1173. θανεῖν = τοῦ αὐτοῦς θανεῖν or αὐτοῖς τοῦ θανεῖν.

Schaefer has collected, is his *Meletemata Critica*, p. 23, many examples of αἴτιος construed with a simple infinitive, equivalent in sense to an infinitive with τοῦ. One very apposite one is from Trachiniæ 1234, ἡ μοι μητρὶ μὲν θανεῖν μόνη | μεταίτιος.

1175. αὐτόχειρ, not *by his own hand*, but *by violence*, or, more exactly, *by the hand itself*, and not in the course of nature; otherwise the next inquiry will be superfluous.

1176. See v. 367.

1177. μηνίσας φόνου. Verbs signifying *to be angry* govern the genitive of the person or thing on account of which the anger arises. Comp. *Alcest.* 5.

1179. ἐχόντων. τούτων is omitted. It is not unfrequent for ἐχόντων with οὕτω or ὧδε to stand thus alone, even in prose-writers.

1180. ὁμοῦ = ἐγγύς. Comp. *Æd. Rex* 1007.

1183. τῶν λόγων, *your conversation*. She heard it, and knew the object of it, though not aware of its full import. Wunder makes these words unmeaning by taking them to be the same as τίνων λόγων. For ἔξοδον, v. 1184, see *Electr* 1322, note.

1185. προσήγορος here governs the nouns in the genitive which its verb προσαγορεύω might govern in the accusative.

1186. ἀνασπαστοῦ, *opened by drawing back*, according to Musgrave. But doors opened outwards. Hermann supposes it to refer to the drawing back of the bolt, as though it were to be rendered *opened by drawing back the bolt, unbolted*. — καὶ τε τυγχάνω . . . καί. The καὶ before a second clause often implies that it is contemporaneous with the first, and may be rendered *when*. Comp. *Æd. Rex* 718.

1192. παρών, *as an eyewitness*.

1194. ὧν, i. e. διὰ τούτων ὧν, or δι' ἐπέων ὧν. It is governed by ψεύσται.

1197. On πεδίου ἐπ' ἄκρον Wex observes “*intelligenda erit planities quæ pateret in monte vicino.*” See 1110. —

νηλεές is either *unpitied*, — a rare sense, — or is used for *νηλεώς*, with the next word.

1199. ἐνοδῖαν θεὸν = Proserpine, Trivia, so called from haunting ways, especially places where three ways meet. — τὸν is taken with λούσαντες λουτρόν.

1200. κατασχεθεῖν ὀργὰς εὐμενεῖς, *to keep their feelings kind or propitious*. For ὀργαί, *temper, mind, feelings*, comp. 356; Ajax 640. So Musgrave; but Ellendt's construction suits the usual meaning of κατασχεθεῖν better; viz. *to restrain their wrath*, ὥστε εὐμενεῖς εἶναι, *so as to be propitious*.

1202. θαλλοῖς, *young twigs* plucked in haste from the adjoining wood (comp. v. 420). Boeckh makes it mean olive-branches, as being often taken in that specific sense, and as being *especially* used to burn the dead; but there is no proof from Demosth. c. Macart. 1074, which he cites, that the olive was thus used more than other trees. — δὴ Boeckh regards as denoting *time*. It has the sense, rather, of *namely, to wit*: “So much, *namely*, as had been left uneaten.” — λέλειπτο. The augment of pluperfects is omitted occasionally by Attic writers, even in prose. Mt. § 165. — In the next line οἰκίας χθονὸς = *his native land*.

1205. νυμφεῖον governs two independent genitives. κόρης νυμφεῖον Ἰδίου, *the damsel's chamber of marriage to Hades*. Comp. v. 816. — εἰσεβαίνομεν πρὸς seems to imply that they entered a hollow way, — formed by a quarry, for instance, — and proceeded to the end of it, which was built up with stones.

1209. ἄσσημα ἀθλίας βοῆς, *an obscure cry of distress*. Comp. vv. 357, 1265.

1210. μᾶλλον ἄσσον. μᾶλλον is sometimes used pleonastically with a comparative.

1214. σαίνει, like περιβαίνει, v. 1209, is used figuratively of a sound striking the ears.

1216. ἀθρήσατε is followed by εἰ συνήμηι. — ἁρμόν,

junction, joint, seam, here chink or crack. — λιθοσπαδῇ made by drawing stones away, sc. by Hæmon to effect an entrance. Wunder, however, supposes that the entrance was to be effected by the attendants, Creon having as yet seen no aperture already made. — παραστάντες τάφῳ, after you have come up to the tomb.

1219. κελεύσασιν ἐκ δεσπότου, on account of commands given by our master. — τάδε is governed by ἡθροῦμεν.

1222. μιτῶδει, according to Hermann, made out of μίτων, threads, or the web of fine cloth, and twisted into a cord, we may conceive, by Antigone. The Schol. and most MSS. read μιτρώδει, i. e., according to the Schol., made out of her girdle.

1224. εὐνῆς τῆς κάτω, conjugis jam apud inferos agentis. Musgrave. A reader of the tragic poets, especially of Euripides, needs not to be told that εὐνή, λέχος, λέκτρον, and kindred words, repeatedly mean wife. Comp. v. 568.

1232. πύσας προσώπῳ, loathing him in his countenance, i. e. expressing his loathing by it. Comp. v. 653. — In the ensuing lines, the poet, according to a Scholiast and Hermann, did not intend to represent Hæmon as seeking his father's death, but only as desirous of frightening him away, that he might effect his own destruction undisturbed. To the eye of the messenger, however, he appeared to have a deadly purpose against his father, and the poet leaves it to the reflection of the reader to interpret the threatening act as Hæmon meant it. Comp. v. 751, where he signifies his determination to destroy himself. But this is rather too refined. The poet represents him, in his frenzy, as aiming without previous purpose, and scarcely aware of what he is doing, at his father's life.

1233. διπλοῦς κνώδοντας. Schol. διπλᾶς ἀκμάς· ἀμφηκες γὰρ τὸ ξίφος. κνώδων δὲ τὸ ὀξύ τοῦ ξίφους, i. e. the two edges, or the two-edged sword. Comp. Ajax 1025, where this word has the sense blade or sword. Xenophon (De Venatione,

x. 3) uses it to denote two prongs or processes on a wild-boar spear, inserted half way between the end and the commencement of the iron part (comp. Pollux, v. 22). Lobeck on Ajax loc. cit. renders this word in correspondence with this usage in Xenophon, *the hilt-pieces of the sword*, and with this Hermann and Boeckh agree.

1235. ἐπενταθείς, *in ensem protentus*. Erfurdt.

1236. μέσσον ἔγχος dictum hoc sensu, *ut medius esset inter costas*. Wunder. Is it not better to say that the words mean *the middle part of the sword*, i. e. the sword up to its middle, *to half its length*?

1237 – 1239. προσπύσσεται παρθένῳ. Brunck edited παρθένον, which one MS. has; because, in the sense *to embrace*, this verb governs an accusative. In the sense *to cling* or *stick to*, it has a dative, Trachiniæ 767, and ἐς . . . ἀγκῶνα follows it by a *constructio prægnans*. “Insolentiora amans Sophocles,” says Hermann, “hoc prætulit. Sensus his est: implicatur virgini, recipiens eam in languescentem ulnam.” — ὑγρόν, *moist, flexible, or supple*, as a moist twig, thence *weak, relaxed*. — φοινίου σταλάγματος has the relation of an adjective to πνοήν. Comp. v. 114. The sense is, *swift breath containing drops of blood*.

1242. δείξας . . . ἀβουλίαν, i. e. δείξας ὅσῳ μέγιστον κακὸν ἐστὶν ἡ ἀβουλία. Comp. Electr. 1382.

1248. Understand στένειν after ἀξιώσειν, as well as after προθήσειν. So Seidler. But Schaefer supplies προτιθέναι in the first clause.

1251, 1252. ἐμοὶ . . . βοή. *It seems to me, however, that both great silence and great outcries without a purpose are of grave import*. For βαρὺς comp. 767. — προσεῖναι, *to attend upon, as a circumstance*.

1253. μὴ is taken in the sense *whether* after εἶσομαι instead of εἰ, but it implies also that what follows was something apprehended. More exactly, it answers to *whether not*. Like εἰ, *whether*, it takes the indicative when put

before a statement of something conceived to be real. — κατάσχετον, *kept back, suppressed*.

1258 – 1260. μνήμα, *monumentum*, sc. eorum quæ facta sunt. Erfurdt. i. e. his son's corpse. — διὰ χειρὸς ἔχων = ἐν χειρὶ ἔχων. Comp. Mt. § 580. The next clauses form an apposition with μνήμα; and in one a participle is used freely instead of a simpler construction containing a noun (αὐτοῦ ἀμαρτίαν). The sense is, *He comes with a significant memorial of what has happened in his hand, which, if I may say so, is not another's calamity brought upon his head, but is the result of his own mistake*.

1265. Comp. vv. 1026, 1209.

1266. νέος νέφ ξὺν μόρφ. The tragic poets are fond of using the same adjective again in the same sentence in another case. Comp. μέλεος μελέφ ποδί, Œd. Rex 479. We have in φρενῶν δυσφρόνων 1261, πόνοι δύσπονοι 1276, examples of another peculiarity of tragic style, viz. of adjectives having a privative signification joined to their primitive nouns. — νέφ μόρφ, *immature feto*. Wunder.

1270. According to Hermann ὡς ἔοικας ἰδεῖν is equivalent to ὡς ἔοικε, εἶδες. See v. 740. But it is better to make ὡς exclamatory, and to take it with ὀψέ. Comp. v. 320.

1273. μέγα βάρος ἔχων, with great weight, *with a heavy blow*. The pronoun μέ is to be joined to ἔπαισεν, the order being disturbed by the violent feelings of the speaker. But Erfurdt seems to govern μέ by βάρος ἔχων, being by a *constructio ad sensum* for βαρύνων.

1274. ἐν . . . ὁδοῖς, *instigavit ad sæva consilia*, vel *sævas actiones*. Musgrave. So most interpreters, including Hermann, whose translation is, *in has atroces vias impulit*. ὁδός, like *way*, sometimes denotes *conduct, plans*. Erfurdt and Ellendt suppose a *tnesis*, and make ὁδοῖς mean *modis, sævis modis irruit*.

1275. λακπάτητον expresses the result of ἀνατρέπων = ὥστε λ. εἶναι. Another reading of some MSS. and recognized by the Schol. is λεωπάτητον, *utterly trodden down*.

1278 – 1280. The construction in this sentence changes after φέρων: ὀψόμενος, which should answer to it, is turned into an infinitive, to suit the structure of ἦκειν, as though φέρεις had preceded. The sense is, *You are come, as it seems, bringing on the one part these things (this corpse) in your hands, and being soon on the other about to behold the woes in the house.* κακὰ perhaps belongs to φέρων as well as to ὀψεσθαι. — πρὸ χειρῶν φέρειν, according to Mt. § 575, = φέρειν πρὸ ἑαυτοῦ ἐν χερσὶ. — ὡς ἔχων καὶ κεκτημένος, *as having a perfect right to them*, i. e. as their true cause. Wex shows from the orator Andocides (de Myst. § 74, Bekk.) that this was a phrase denoting the right of full possession, *like to have and to hold.*

1281. κάκιον ἢ κακῶν. Some render this as though it were κάκιον ἢ κακὰ, or κάκιον κακῶν. But ἢ is not used thus pleonastically before the genitive of comparison. Most critics after Canter alter ἢ into ἐκ, *after*. Emperius transposes ἢ and αὖ, writes ἦ, and makes τί δ' ἔστιν a separate question. *But what is the matter? Any thing again yet more evil than evils (past)?* With Boeckh, I am of opinion that κακῶν is to be explained by ἐν κακῶν. Creon asks, *What again is more evil* (i. e. than what I have suffered), *or of the number of evils?* i. e. what deserves to be at all called an evil.

1284. I follow here Wunder's new pointing. Creon first exclaims ἰὼ . . . λιμήν, and then, turning to the messenger who had come out of the house (ἐξαγγελος), says τί . . . δλέκεις; viz. by news of fresh calamities. — λιμήν, *to which all resort.* — δυσκάθαρτος, *hard to be propitiated*, requiring still new victims.

1292. The sense is, *Do you say that my wife's bloody death (σφάγιον μόρον) is added to the previous ruin?*

1301 – 1305. The sense with the present text can only be, *But she whom you see there, stung by grief, embracing the altar, unnerved her darkened eyes in death, etc.* ἣ δὲ is

said by way of contrast to τέκνον of v. 1300. ἦδε, because she is now in Creon's sight. βωμία πέριξ = περιβωμία. λύει is used as in the Homeric phrases λύειν γυῖα, γούνατα. κε-λαινά, *dark* by the approach of death. In all probability the text is corrupt, and perhaps deficient, for a clearer account of her death seems to be required. Hermann conjectured πτέρυξ, *edge, blade, knife*, and admitted a lacuna after this line. *This sharpened altar-knife here*, etc. But how could Creon in v. 1314 ask *in what way* she died, if this information about the knife had been already conveyed. — λάχος, the self-sacrifice, just before the battle with the Argives, of Megareus, son of Creon, whom Euripides calls Menœceus. — κακὰς πράξεις is κακῶς πράσσειν put into the form of a noun, *misfortune*.

1307. ἀνέπταν φόβῳ. The aorist is used because the mind reverts to the time when the news was first heard. ἀνέπταν denotes agitation, — the being roused or lifted up, here by fear, in Ajax 693 by pleasant emotions. Comp. πέτομαι ἐλπίσιν, Œd. Rex 487; φόβος μ' ἀναπτεροῖ, Eurip. Supplices 89 (100). — τί . . . οὐκ ἔπαισεν, i. e. would that some one had smitten me. — ἀνταῖαν, sc. πληγὴν, *a wound in front, or in the breast*.

1312. τῶνδε . . . μόρων. The deaths both of Menœceus and of Hæmon.

1317. The sense is, *These things, instead of being a charge against me, will never be applicable to any other man*; i. e. the charge of being their author cannot be transferred from me to another. For ἐκ, comp. 1093.

1325. τὸν . . . μηδένα, *who am no more than a mere nobody*.

1327. βράχιστα . . . κακά, literally, *present ills are best when shortest*, i. e. it is best that we should be in the midst of our woes as short a time as possible, or that we should go from the scene of them as soon as we can.

1329 – 1331. ὕπατος μόρων ἐμῶν, *cædium per me factarum*

suprema. Hermann. i. e. self-destruction. But men do not pray that they may kill themselves. The meaning rather is, *the last of my destinies*, i. e. of the events destined to me, my death. *μῶρος* usually means *death* in the tragic poets, but sometimes has its prior meaning of *lot, destiny*, as in Æsch. Agam. 1117. — *κάλλιστα* belongs to *ἄγων*.

1336. In *συγκατηξάμην*, *σὺν* answers to *simul, therewith*.

1339. *ἄγοιτ' ἄν*. The optative is here used, as in v. 444, as a softened imperative. We use the auxiliaries *can, may*, with our verbs in a similar manner.

1342. *ὅπα πρὸς πότερον*, an instance of two interrogatives together. Comp. v. 2. *πότερον* is used here in indirect inquiry for *ὁπότερον*. — *πᾶ καὶ θῶ*. These words Hermann expunges as a gloss in his first editions, but they are certainly very unlike an explanation of something else, and rather need a gloss themselves. If they belong to the text, there are three syllables wanting in v. 1320, before *ἰώ*, or after *πρόσπολοι*. Brunck translates them, *quo me conferam*. I see not what they can mean except *where I shall put* (the bodies), which is worse than nonsense. Dindorf omits them: I have inserted them in brackets.

1345, 1346. *λέχρια*, *oblique*, denotes a perverted or wrong state of things. He says, *All things at hand are awry, or out of joint*. — *τὰ . . . εἰσήλατο*, and *as for what is over my head* (as for the future, that which impends and has not yet come upon me) *a fate hard to be borne has leaped upon* (invaded) *me*, i. e. as for the future I am smitten by a calamity and shall have to endure it.

1349. *πρῶτον εὐδαιμονίας*, *the first thing pertaining to prosperity, the prime requisite for it*.

1352. *ἀποτίσαντες πληγὰς*. The phrase is formed after the analogy of *τίνειν δίκην*. — In the next line the aorist denotes a general truth.

METRES.*

IN the trimeters of the dialogue the following points may deserve notice. In vv. 11, 991, 1045, 1180, the fifth foot is an anapæst, from the necessity of the case. Munk, p. 170. In v. 318 ρ lengthens the foregoing syllable in arsis. In v. 1031 $\delta\epsilon$ is elided at the end of the line, — a rare license. Comp. *Œd. Rex* 332, 785, 1184, 1224; *Electr.* 1017; *Œd. Col.* 1164. For v. 409 see Munk, p. 170.

100 — 109 = 117 — 126.

Glyconic composition. Vv. 1, 2, 3 are ordinary Glyconeans (A). Vv. 4, 7, 8, 9 are polyschematist Glyconeans (B), (Munk pp. 134, 135,) and the bases of v. 9 are two tribrachs. V. 5 is two syllables shorter (being a choriambus with a basis), and v. 6 three longer, than a polyschematist Glyconeian. V. 10 is a Pherecratean, the usual close in Glyconic composition.

110 — 116 and 127 — 133. Anapæstic systems, probably antistrophic.

134 — 140 = 148 — 154.

Verse 1. Logædic dactylic. (3 dactyls, 2 trochees.)

2. = v. 1.

3. Choriambus with a base. — — | $\bar{\cup}$ $\cup$ $\cup$ —

* Reference is made to Hermann's *Epitome*, 2d ed., Leipzig, 1844, and to Munk's work on *Metres*, Beck and Felton's translation, Boston, 844.

6. Iamb. dimeter.
7. = v. 4.
8. Troch. dimeter catalectic.
9. = v. 6.
10. Troch. dipody.

The latter part of the ode can be variously constituted.
See Boeckh's Antig. p. 234, and Wunder's edition.

- 376 — 383. Anapæstic system.
526 — 530. do.

582 — 592 = 593 — 603.

Verse 1. Dactyl. trimeter catalect. in dissyllabum, with
anacrusis, followed by troch. monometer.

— ˘ ˘ ˘ — ˘ ˘ — — | ˘ ˘ — —

2. Troch. monometer; dactyl. trimeter catalect. in
dissyl. ˘ ˘ — — | ˘ ˘ ˘ — ˘ ˘ — —

3. Troch. monom.; dactyl. dimeter and troch.
monom. (the last part of the verse can be
measured as a logæd. dactyl. clause, 2 dact.
2 troch.)

˘ ˘ — — | ˘ ˘ ˘ — ˘ ˘ — ˘ — ˘

4. Iamb. dimeter.
5. Troch. dimeter catalect.
6. Iamb. trimeter (2d, 3d, 4th feet resolved in the
strophe; 2d, 3d in the antistrophe).
7. Antispast; Iamb. penthemimeres.

˘ ˘ ˘ — | ˘ ˘ ˘ — —

8. = v. 5.
9. Iamb. trimeter catalect. (Munk, p. 77.)

For v. 7, which is not uncommon, see Herm. Epit. § 220.
Boeckh divides such verses in another way, so as to have
the second clause an ithyphallicus. ˘ ˘ — — | ˘ ˘ — ˘ — —
He also unites vv. 7, 8. Vv. 8, 9 are the measure of
Horace, Odes 2. 18.

604 — 614 = 615 — 625.

Verse 1. Choriamb. dimeter, catalectic logædically, with a basis. Herm. Epit. §§ 407, 416. The Glyconeus hypercatalectus so called. Munk, p. 91. $\bar{\cup} - | \bar{\cup} \cup \cup - \cup - -$

2. The same, with an anacrusis instead of a basis. $\bar{\cup} | \bar{\cup} \cup \cup - \cup - -$

3. Choriamb. trimeter catalectic, or, as Munk terms it (p. 142), choriamb. dimeter with a logæd. termination, and an anacrusis.

$- | \bar{\cup} \cup \cup - \bar{\cup} \cup \cup - \cup - -$

4. = v. 1 without the basis.

5. = v. 3 without the anacrusis.

6. = v. 4, preceded by a logæd. anapæst. clause. (Munk, pp. 104, 140.)

$\cup \cup \bar{\cup} \cup - - | \bar{\cup} \cup \cup - \cup - -$

7. Logæd. anapæst. (1 anapæst, iamb. tripody catalect.)

8. Logæd. dactyl. with anacrusis.

$- | \bar{\cup} \cup \cup - \cup -$

9. Ithyphallicus.

10. = v. 3.

626 — 630. An anapæstic system.

781 — 790 = 791 — 800.

Verse 1. Iamb. dipody and choriamb. monometer. (Choriamb. diameter.)

2. Iamb. dipody and choriamb. monom. hypercatalectic, so called, or choriamb. dimeter ending logædically.

$\cup \bar{\cup} \cup - \bar{\cup} \cup \cup - -$

3. = v. 2 of the last ode. (Choriamb. dimeter catalectic logædically with anacrusis.)

4. The same.

5. Iambic dipody and choriambic trimeter catalectic in trochæo (Choriamb. tetrameter catalectic.) — $\bar{\iota}$ $\cup$ — — $\cup$ $\cup$ — $\bar{\iota}$ $\cup$ $\cup$ — $\bar{\iota}$ —

6. Choriamb. dimeter hypercatalectic with basis. (Chor. dimeter with a logæd. close and basis, Munk, p. 141.) The first syllable of the second choriambus is resolved in the antistrophe.

— — | $\bar{\iota}$ $\cup$ $\cup$ — $\bar{\iota}$ $\cup$ $\cup$ — —

7. = vv. 2, 3.

8. The same, without anacrusis.

801 — 805. An anapæstic system.

806 — 816 = 823 — 833.

Verse 1. Iamb. dipody and logæd. dactyl. clause. (1 dact. 2 troch.)

2. Logæd. dactyl. (1 dact. troch. dipody catalect.)
But choriamb. and iamb. according to Wunder.

3. Glycon. A.

4, 5, 6. Glycon. B.

7. Adonian.

8. Pherecratean.

9. Choriamb. dimeter catalectic in trochæo, preceded by a basis and anacrusis.

— $\bar{\iota}$ $\cup$ | $\bar{\iota}$ $\cup$ $\cup$ — $\bar{\iota}$ —

Comp. Herm. Epit. § 488, who numbers this among lines of the Glyconic sort, and constitutes it thus: $\cup$ $\bar{\iota}$ $\cup$ | $\bar{\iota}$ $\cup$ $\cup$ — | $\cup$ — . But the trochaic close is justly preferred by Boeckh.

10. = v. 2.

11. Glycon. A followed by a trochee. (Ecbasis Munk, p. 63.) — $\cup$ | $\bar{\iota}$ $\cup$ $\cup$ — $\cup$ — $\bar{\iota}$ —

817 — 822. Anapæstic system.

834 — 837. do.

838 — 856 = 857 — 875.

Verse 1. Iamb. dipody and logæd. dact. (1 dact. 3 troch.)

2. Logæd. dact. with anacrusis (1 dact. 2 troch.)
= 783, 784. — | ˘ ˘ ˘ ˘ ˘ ˘ ˘

3. Adonian.

4. Logæd. dact. (1 dact. 1½ troch.) = 807, 824.

πῶλεως is a dissyllable. The line can be measured also as a dochmius. — ˘ ˘ ˘ ˘ ˘ ˘. And this, which Boeckh prefers, well suits the feeling expressed.

5. Pherecratean.

6. ἰὼ is to be read by itself. The rest is a paræmiac consisting of spondees. Comp. 1121, 1122. — ˘ ˘ ˘ ˘ ˘ ˘ ˘

7. = v. 2. (Wunder measures this as a logæd. anapæst. line, consisting of 2 anap. 1½ iamb.)

8. Logæd. dact. with anacrusis (1 dact. 1½ troch.), followed by a trochee (ecbasis). Differs from 816, 833 only in having an anacrusis instead of a basis. ˘ | ˘ ˘ ˘ ˘ ˘ ˘ ˘

9. Iamb. dimeter and creticus.

— ˘ ˘ ˘ ˘ ˘ ˘ ˘, ˘ ˘ ˘

10. Iamb. tetrameter.

11. Dochmius. ˘ ˘ ˘ ˘ ˘ ˘

12. Antispast and iambic penthemimeres.

˘ ˘ ˘ ˘, ˘ ˘ ˘ ˘

13. Two iambic penthemimeres.

˘ ˘ ˘ ˘, ˘ ˘ ˘ ˘

14, 15, 16. Iambic dimeters.

17. = v. 12.

Vv. 12, 13, 17, Boeckh divides so as to make the second part an ithyphallicus. To do this he reads κασίγνητος in v. 12 of the antistrophe. The corresponding verse of the strophe is corrupt. ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ ˘ and

˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ ˘

966 — 976 = 977 — 987.

Verse 1. Logæd. dact. (3 dactyls, $1\frac{1}{2}$ trochees) with a tribrachic basis. This is a Sapphic verse (Munk p. 197), and the measure of Theocritus, Idyl. 29, excepting that there the basis is dissyllabic. $\sim \sim | \text{—} \sim \sim \text{—} \sim \sim \text{—} \sim \sim \text{—} \sim \sim$

2. Dactyl. trimeter catalect. in dissyllabum, with basis followed by a cretic.

$\text{—} \text{—} | \text{—} \sim \sim \text{—} \sim \sim \text{—} \text{—}, \text{—} \sim \sim \text{—}$
 - (Three syllables are lost in the strophe.)

3. Choriamb. dimeter with basis.

$\text{—} \sim | \text{—} \sim \sim \text{—} \text{—} \sim \sim \text{—}$

4. A Glyconeian line. $\text{—} \text{—} \sim | \text{—} \sim \sim \text{—}$. (Choriambus with basis increased by an anacrusis, — 1120. Comp. 814, 136.)

5. Logæd. dactyl. (1 dactyl, 2 trochees).

6. Two iamb. penthemim. (or iamb. dipody and ithyphallicus). See vv. 852, 871.

7. Iamb. trimeter.

8. Antispast. and Iamb. penthemim. See vv. 954, 965.

9. = v. 6.

1115 — 1125 = 1126 — 1136.

Verse 1. Paræmiac and troch. dipody. Comp. 582.

$\sim \sim \text{—} \sim \sim \text{—} \sim \sim \text{—}, \text{—} \sim \sim \text{—}$

2. Glycon. B.

3. Iamb. dimeter.

4. Logæd. dact. (1 dactyl, 2 trochees.)

5. = v. 2. $\text{—} \text{—} \text{—} \sim | \text{—} \sim \sim \text{—}$

6. Anapæst. tripod catalectic. (?) $\text{—} \text{—} \text{—} \text{—}$

7. The same, followed by choriamb. dimeter catalect. in trochæo. $\text{—} \text{—} \text{—} \sim, \text{—} \sim \sim \text{—} \text{—}$

8. Choriambus with basis. $\text{—} \sim | \text{—} \sim \sim \text{—}$

9. = v. 2. $\text{—} \text{—} \text{—} \text{—} | \text{—} \sim \sim \text{—}$

10. Iamb. dimeter catalectic.

1137 — 1145 = 1146 — 1154.

Some of the metres of this second half of the ode are not easy to be made out.

Verses 1, 2 seem to be one line, consisting perhaps of a member = v. 6 of the preceding strophe, and of a Glycon. B. — ˘ — — || ˘ ˘ ˘ ˘ | — ˘ ˘ —

3. Troch. dimeter catalect.

4. Troch. tripod (?) So Boeckh. For *vvv* with ■ short see Ellendt's *Lex. sub voce*. But as *vvv* denotes time here, it can scarcely be short.

5, 6. Uncertain, and the text corrupt.

7. Iamb. penthemim, choriambus and cretic.

— ˘ ˘ — —, ˘ ˘ ˘ —, ˘ ˘ —

8. Antispast and logacæd. dact. clause. (1 dactyl, 2 trochees). — ˘ ˘ ˘, ˘ ˘ ˘ — — —

Boeckh, a master in metrical points, pronounces this a veritable dancing-song, suited to Lydian melody; while the ordinary stasima were unattended with movement, except where anapæstic systems were connected with them, during which he thinks that movement had place.

1257 — 1260. Anapæstic system.

1261 — 1346.

These, excepting the iambic trimeters, are dochmiac systems, and may be arranged in four strophes and antistrophes. The dochmii are chiefly of the forms numbered as 1, 2, 4, 5, 6, 9, 18, 19, 25 by Munk, p. 117. One, two, and three iambs, an iambic trimeter, and two cretici are found in the systems.

1261 — 1269 = 1284 — 1292.

Verse 1. Iambus and two dochmii. The interjection should be written and pronounced by itself.

- 2. Dochmius.
- 3. Cretic dimeter.
- 4, 5, 6. Each two dochmii.
- 7. Two iambs.
- 8. Dochmius.
- 9. Two dochmii.

1271 — 1277 = 1294 — 1300.

Verse 1. Iambus.

- 2. Iamb. trimeter.
- 3. Two dochmii.
- 4. Iamb. trimeter.
- 5. Dochmius and iamb. tripod.
- 6. Two dochmii.

1306 — 1311 = 1328 — 1333.

Verse 1. Two iambs.

- 2, 3. Each two dochmii.
- 4. $\simeq \frown \sim - \simeq \sim$. Iambi ischiorrhogici, so called by Hermann (Epit. § 217). Comp. Munk, p 124.
- 5. Two dochmii.

1371 — 1325 = 1339 — 1346.

Verses 1 — 6. Each two dochmii.

1347 — 1353. Anapæstic system, with which the Chorus withdraws.

[ANTIGONE.]

REFERENCES

TO

HADLEY'S GRAMMAR.

Verses 2, 3. Comp. § 827, 868, a. — 7, § 556. — 13, 14. Comp. § 517. — 20, l. 1, § 797. — 21, l. 1, § 500, b. — 22. Comp. § 797. — 29, § 881. — 33, § 839. — 35, § 648, end. — 42. Comp. § 547, b. — 44, 53. Comp. § 501. — 56. Comp. § 672, b. So. v. 145. — 62–64, *ἔφυσεν*. Comp. § 517. — 75. Comp. 603, a. — 92, § 552. — 93, § 412, b. — 97, § 847. — 102, § 586 c. — 106. Comp. § 203, D. — 121, *γένουσιν*, § 612, or § 609. — 182, § 661. — 186, 197. Dativus commodi, § 597. — 210. See v. 93. — 218, § 826, a. — 219. Comp. 547, c. — 222. Aorist, § 707. — 244. Comp. § 854. — 260. Comp. § 500, d. — 263, § 881, § 838. — 265, 266, § 544, a; § 780, a. — 296. See 222. — 299, § 618, a. — 319, § 786. — 351. For two accus., § 554. — 399, § 777. — 401, §§ 826, 827. — 404, § 809. — 412. Comp. §§ 720, 721. — 414, *ἀφειδήσοι*, § 736. — 435, § 587, a. — 439, § 767. — 441, § 508, b. — 442, 443, *μή*, § 838. — 446. Comp. § 552. — 467. Comp. § 556. — 500, § 834. — 514, § 547, b. — 544, § 780, a, § 847. — 546, § 552, a. — 550, § 547, c. — 561, § 500, b. — 576, § 518, a. — 577, *τιβάζ*, § 508, b. — 605, § 722, c. — 633, *ψῆφον*, § 565. — 666, § 760, d. — 677, § 518, a. — 687. Donaldson's explanation is the best, (1869.) — 691, § 500, d. — 697, *μήτε*. Comp. §§ 837, 840. — 699. See 691. —

707-709, § 514, d. — 710, § 747, b. — 726, § 412, b. — 732. Comp. § 870, b. — 733, § 842. — 738, § 572, c. — 740. Comp. § 823, end. — 758, *μὰ* omitted, § 545. — 805, § 509, b, § 551. — 860, 861. Comp. § 675, b, § 595, d. — 864. Comp. § 602. — 887, *χρη*. Comp. 371, c. — 904. Comp. § 601. — 937, § 569. — 969, *ιδέ*, § 855. — 1015, § 547, c. — 1021-1022, § 514, a. — 1025. Comp. § 759. — 1042, *οὐ μή*, § 845. — 1084, *σοῦ*, § 574, c. — 1113, § 743. — 1144, *μολεῖν*, § 784. — 1156, *βλον*. Comp. §§ 809, 812. — 1161, § 601. — 1167, § 514, d. — 1169, § 371, c. — 1177, § 577. — 1179, § 792, b. — 1185, § 587, a. — 1205, § 569, (564, 565.) — 1253. Comp. § 743, b, end. — 1258, *διὰ χειρός*, § 629, end. — 1307, § 547, b. — 1339. Comp. § 722, b. — 1342. Comp. § 827.

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Attention is invited to the following points: 1. *Its richness in both old and new material, and freedom from hymns which are deficient in merit.* Containing, as it does, twelve hundred and ninety hymns, there is room for all the old hymns which have become endeared to Christians, and the introduction of very many new ones, which have been culled with indefatigable labor and care by its eminent editors, from the extraordinary abundance of material at their disposal. That it would have been impossible to make a really satisfactory book, one which would furnish hymns for all occasions, and satisfy all tastes which ought to be gratified, in the use of a less number of hymns, is strikingly shown by the following circumstance: Eight prominent clergymen examined the Sabbath Hymn Book separately, going over it hymn by hymn, each one indicating such hymns as he would omit in making a book *less than half the size of this*. Upon comparing their work subsequently, it was found that of the

1,290 hymns in the volume, there were but *fifty-five* which all agreed might be spared, even from a book which must be limited to 600 hymns. This is most remarkable testimony to the value of *all* the hymns in the Sabbath Hymn Book—to its freedom from poor hymns—for it is fair to infer, that if they had gone over it with reference to making a book of seven or eight hundred hymns, there would have been no hymns which all would have agreed could be omitted. 2. *Its logical and convenient arrangement*, by which the book is rendered symmetrical as a whole, the hymns under each subject coming in their natural and logical order. Beside, the great convenience in the use of the book which is thus secured, the most important object is attained of furnishing, indirectly, an admirable summary of Christian doctrine. 3. *The proportion of its contents*. It has been frequently noticed, as a merit of this work, that it presents, not only hymns upon all topics of the Christian faith, and various phases of Christian experience, but that it contains the proper proportion of hymns upon each theme—those upon which the Christian most delights to dwell, and which are best adapted to song, being most fully and frequently presented.

THE NEW SABBATH HYMN AND TUNE BOOK.

The high appreciation of the SABBATH HYMN BOOK, and its wide introduction by the churches, about thirteen hundred of which now have it in use in one or other of its forms, have encouraged the publishers to still further efforts to increase its usefulness, by furnishing it in different editions, and especially in one with tunes which shall be adapted to the popular taste.

THE NEW SABBATH HYMN AND TUNE BOOK, furnishes an edition of the work with tunes which are widely known for their great beauty and attractiveness, having been especially selected on account of their marked popularity and good qualities. There is not a tune in the book of commonly used meters, that has not received the approval and sanction of hundreds of the best singers and musicians in the United States. It meets the wants of the best judges. It has proved the most popular and successful hymn and tune book ever published in this country, and is in use in a large number of churches. The aim in its preparation has been to make the most complete collection possible of all those tunes which have proved most popular in use throughout the country. It brings together from all sources such tunes as have been most attractive and successful. About one hundred gentlemen assisted in the selection of the music.

Copies of "The New Sabbath Hymn and Tune Book," will be sent post-paid to Pastors or Committees for examination on receipt of 60 cts. for the small size, or of \$1.00 for the large size. Copies of the Hymn Book for 60 cts. the small size; or of \$1.00 for the large size. *Hamersley & Co., Publishers, Hartford, Conn.*

THE STANDARD WORK

ALREADY IN USE IN

ABOUT THIRTEEN HUNDRED CHURCHES,

AND THE NUMBER CONSTANTLY INCREASING.

THE SABBATH HYMN AND TUNE BOOK SERIES,

FOR THE SERVICE OF SONG IN THE HOUSE OF THE LORD.

BY EDWARDS A. PARK, D.D., AUSTIN PHELPS, D.D.,
AND LOWELL MASON, MUS. DR.

THE publishers respectfully ask attention to the following considerations in favor of the adoption of one or other of these books by every church desiring the best hymn book :

1. THEIR GENERAL ADOPTION AN EVIDENCE OF EXCELLENCE AND SUPERIORITY.
2. EXCELLENCE OF THE COLLECTION OF HYMNS.
3. EXCELLENCE FOR CONGREGATIONAL SINGING.
4. EXCELLENCE FOR CHOIR SINGING.
5. EXCELLENCE WHERE A UNION OF CHOIR AND CONGREGATIONAL SINGING IS DESIRED.
6. UNIFORMITY PROMOTED BY ADOPTION OF THIS BOOK.
7. ECONOMY OF COST.
8. CONVENIENCE OF VARIETY OF STYLES.

1. Their General Adoption an Evidence of Excellence and Superiority.

About thirteen hundred churches have adopted and are now using this work in one or other of its forms. No other book in this department, published for a score of years, is in use in more than a small fraction of this number, and the *current adoption and yearly sale of the Sabbath Hymn*

Book is in the same proportion. Among the churches which have thus adopted this work are a great majority of the most important Congregational churches in the country. In Boston alone may be named the *Old South, Phillips, Berkley St., Central, Mt. Vernon, Springfield St., Eliot, Vine St., &c.*, and it would be easy to make a list including many hundreds, and most of the important cities in the country, where there are Congregational churches. In almost every case, before the adoption of a book, the matter is carefully considered, all available books being closely examined and compared. Here, then, is unquestionable evidence of the general result of such examinations. Attention is again called to the fact that the *current adoption* of the Sabbath Hymn Book or New Hymn and Tune Book is in the same proportion.

2. Excellence as a Hymn Book.

This has been so widely recognized, not only in this country but in England, that it seems hardly necessary to enlarge upon it. Those who were cognizant of the patient, pains-taking labor, untiring research, diligent consultation, and careful consideration which were employed in its preparation, expected a result of great value. It is not easy to judge of a hymn book from a casual, or even careful examination; but those who have tested the Sabbath Hymn Book most thoroughly and longest, by the various public and private uses of such a manual, will testify most warmly to its completeness and rare excellence, as well in its omissions as inclusions.

3. Excellence for Congregational Singing.

For this use the choice of two volumes is presented; they are alike, page for page as to hymns, but differ widely in tunes. The Sabbath Hymn and Tune Book, the volume originally published, contains mostly plain tunes, and will please those who believe it is best to employ only the simplest, most plain tunes for this purpose; while those who desire greater variety in melody and rhythm will find it fully supplied in

THE NEW SABBATH HYMN AND TUNE BOOK,

with popular tunes. From unequalled experience and opportunities for information in regard to what tunes are used and liked by the people generally, the publishers assert with confidence that the New Sabbath Hymn and Tune Book presents much the most complete collection of these popular tunes which has ever been included in any such work. In selecting them consultation was had with hundreds of leaders of music in all parts of the country, whose advice was carefully collated and considered, and made the basis of the selection of tunes. The New Sabbath Hymn and

Tune Book contains the following tunes which it will be difficult to find in any other book :

Abridge, Aithlone, Badea, Bates, Canaan, Canterbury, Cephas, Corinth, Chimes, Dallas, Dumferline, Ernan, Elizabethtown, Folsom, Ganges, Grafton, Haddam, Haverhill, Hermon, Howard, Iosco, Iowa, Ives, Lanesboro, Lisbon, Medfield, Morning, Mt. Vernon, Murray, Nashville, Norwich, N. Y. Tune, Oak, Peterboro, Phuvah, Pilesgrave, Reo, Rosedale, Seir, Sherman, Stonefield, Stow, St. Michael, Wells, Windsor, Worthing, Zebulon. Forty-seven in all, of which it may be said that *it would be difficult to collect from all sources a like number of tunes as popular and as constantly used.*

A further advantage is, this book presents one or more tunes for congregational use in connection with *every* hymn. Thus all the hymns are available for congregational singing. In a book which includes tunes for the choir, these occupy the space, and a large portion of the hymns in the book are therefore unprovided with tunes for the congregation. We are not now considering the question of what are and what are not choir and congregational tunes. Some books contain a large number of tunes which are designed as choir tunes, exclusively, being new tunes, difficult and unknown. It is to these we have reference. In such a book, when the congregation are to take part, the selection of a hymn is necessarily confined to only a part of the book.

4. Excellence for Choir Singing.

The general excellence of the Hymn Book, its variety of metres, and the lyrical character of its hymns, fit it for this use.

5. Excellence for a Union of Choir and Congregational Singing.

Many churches desire to have a portion of the tunes sung by the choir, or quartette, having another portion sung congregationally. *It is a mistake to suppose that this plan of singing is facilitated by the insertion of choir tunes in the hymn and tune book* or by the printing of certain hymns without tunes. There are various objections to this plan, beside the one shown in a preceding paragraph that many hymns are left unprovided with tunes for the congregation. It is a positive disadvantage to have the music of these choir tunes before the people, for under such circumstances there will be some among the congregation who will attempt to join with the choir in singing; every choir leader knows to what disadvantage. When it is a choir performance it should be left to the choir, exclusively, who have been drilled upon it, and who are so placed that they can sing together with unity of effect. The importance of this is well understood. The true plan is to let the book contain only those tunes in which the

people are desired to unite. When the choir are to sing alone, the leader selects his tune from another, and any other source. The choir have the music before them, but not the people, which is as it should be. Moreover, a choir needs much greater variety than can possibly be afforded in such a book, and they need a frequent supply of new tunes. We believe every experienced choir leader will testify to the justice of the ground here taken.

6. Uniformity Promoted by the Adoption of this Book.

This is evidently the case; inasmuch as these books are already in use in more than *twenty times* as many orthodox Congregational churches as any other modern book of the class.

7. Economy of Cost.

Notwithstanding the large amount of contents, and the excellence with which the books are manufactured, the Hymn Book is furnished by the quantity, for introduction, at seventy-five cents each, and the New Hymn and Tune Book at one dollar and four cents each.

8. Convenience of Variety of Styles.

The large demand for these books has enabled the publishers to furnish them in a variety of styles. There is an edition of each book in good-sized, fair type; at a low price, and one in larger type for weak eyes, at a greater cost. Each book is furnished in various styles of binding.

The publishers will be glad to correspond with any church which is considering the question of a change of books, and to give facilities for examination.

No books ever employed in their preparation authors more eminently qualified for such work than these. Recognized talent, ripe, practical experience, and abundant facilities fitted them for their labors, in which were exercised the most scrupulous care and enduring patience. Books of extraordinary excellence were confidently expected from such sources.

The tests of examination and use have proved the value of their work. For comprehensiveness and completeness as a whole, and in all its parts; for the excellent taste and judgment exercised in what was admitted and what was excluded; for philosophical arrangement; for the proportion of hymns upon different subjects; for the completeness and convenience of its indexes, and for all those points which constitute excellence, the Sabbath Hymn Book stands acknowledged as occupying the first rank; unexcelled, if equaled, by any similar work in this or any other country.

Copies of "The New Sabbath Hymn and Tune Book," will be sent post-paid to Pastors or Committees for examination on receipt of 60 cts. for the small size, or of \$1.00 for the large size. Copies of the Hymn Book for 60 cts. the small size, or of \$1.00 for the large size. *Hamersley & Co., Publishers, Hartford, Conn.*

ONE HUNDRED OPINIONS.

The following are brief extracts from opinions of the SABBATH HYMN BOOK SERIES, a large proportion of which were spontaneously given, and nearly all of which are the result of the most careful and critical examination and comparison. It will be observed that many of them are from very eminent sources.

"We have spent some very pleasant hours in its examination, and are sure that, in aiming so high, they have come as near the mark as possible."—*ABERDEEN HERALD, Scotland.*

"Our best collection of hymns."—*REV. GEORGE M. ADAMS.*

"I do not believe there is its superior or its equal in the English language or any other."—*GEORGE E. ADAMS, D. D., Brunswick, Me.*

"I regard the Sabbath Hymn Book as decidedly the best of all the collections with which I am acquainted."—*SILAS AIKEN, D. D., Rutland, Vt.*

"This examination and use thus far have impressed me with the conviction that 'for the service of song in the house of the Lord,' it * is, in many respects, far better adapted than any similar work with which I am acquainted."—*JOHN A. ALERO, D. D.*

"Since receiving a copy of the Sabbath Hymn Book, I have kept it by me for devotional reading. I have not examined it as a critic; my method, however, is the best one for testing its value as a book of religious experience. Its Christology is admirable."—*RUFUS ANDERSON, D. D., Boston, Mass.*

"Wherever my opinion would have an influence, I shall certainly advise churches to adopt the work for the sanctuary."—*REV. PROF. E. B. ANDREWS, Marietta College.*

"No other compilation with which I am acquainted, comes so near to my idea of what a Sabbath Hymn Book should be. As a book of private devotion, I regard it as next to the sacred oracles."—*REV. H. P. ARMS, D. D., Norwich, Ct.*

"In view of the many excellences of this book, I would most heartily commend it to the churches of our Lord Jesus Christ, with the hope that it may be extensively adopted in the service of the sanctuary."—*REV. E. P. BARROWS.*

"The demands of devotional feeling and of cultivated taste, and the exigencies of public worship, seem to have been most happily regarded."—*REV. PROF. BARTLETT, Chicago Theological Seminary.*

"We were pleased with it * at first, and our satisfaction increases as we become more familiarly acquainted with its peculiarities."—*REV. F. BASCOM, Illinois.*

"The hymns, so far as I am capable of judging, are admirably adapted to 'the service of song in the house of the Lord.'"—*G. W. BLADGEN, D. D., Boston, Mass.*

"I believe it to excel all other works of its class which I have examined."—*AMOS BLANCHARD, D. D., Lowell, Mass.*

"I regard it, all things considered, as decidedly in advance of any other book 'for the service of song in the house of the Lord' which has yet appeared."—*REV. T. E. BLISS.*

"The Sabbath Hymn Book seems to me superior to other like collections in the variety, careful selection, and skilful arrangement of its hymns."—*PROF. GEORGE N. BOARDMAN, Middlebury College.*

"I regard it as possessing excellencies superior to any other work of the kind within my knowledge."—*ALVAN BOND, D. D., Norwich, Ct.*

"We are not sure that we know any volume which contains so large a portion of known and standard hymns, or in which changes have been admitted so sparingly, or made so wisely."—*BRITISH QUARTERLY REVIEW.*

"It appears to me, in substantial excellencies, to surpass any other hymn book with which I am acquainted."—*REV. PROF. BROWN.*

"A body of sacred poetry, which, for adaptation to devotional purposes, for variety of subject, for justness of taste and general excellence, is incomparable, and abundantly adequate to meet the wants of the ministry and the churches."—*WM. IVES BUDINGTON, D. D., Brooklyn, N. Y.*

"I have seen no hymn book which on all accounts so nearly meets my wishes."—REV. J. BYINGTON.

"In my opinion, incomparably the best we have, and admirably suited to the devotions of the closet, the family, and the sanctuary."—REV. DANIEL R. CADY.

[After using the book for more than a year, MR. CADY writes, "It has fully met, I think I may say surpassed, our expectations, high as these were from our previous examination of it."]

"It remains for us only to add that, after the most careful examination and comparison, while we find both books* excellent, we, much against our prepossessions and national feelings, give the preference to the Sabbath Hymn Book. We do this on account of its greater fullness, breadth, richness, unction, and its superior arrangement."—*Canadian Independent*.

[*The other book referred to is "The New Congregational Hymn Book," published in London, England, prepared by a committee of the Congregational Union of England and Wales.]

"I am able to add to my previous testimony that it stands the test of use. It has added remarkably to the spirit, impressiveness, and enjoyment of our worship for the last twelvemonth. This I think is the quite unanimous opinion of my congregation; it is certainly my own."—S. L. CALDWELL, D. D., *Providence, R. I.*

"Doctrinally distinct, and at the same time spiritually elegant, (there is a spiritual elegance,) it has commended itself to our congregation for a singular unanimity of approval and adoption."—REV. HUGH S. CARPENTER, *Westminster Pres. Church, Brooklyn*.

"I have examined the Sabbath Hymn Book sufficiently to convince me that it surpasses anything of the kind that has ever appeared in our country."—REV. JACOB CHAPMAN.

"Its introduction * has added greatly to the interest of the congregation in this part of divine worship."—REV. W. B. CHRISTOPHER, *Galena, Ill.*

"I like the Sabbath Hymn Book, on the whole, better than any other that I have seen."—REV. A. H. CLAPP.

"It is beyond anything I have yet seen."—REV. F. G. CLARKE, *Twenty-third Street Presbyterian Church, N. Y.*

"I feel free to say, that for fullness and variety, for refined taste, devotional feeling, and pure Christian sentiment, it is the best volume of sacred lyrics I have yet seen."—PROF. CHARLES D. CLEVELAND, *Philadelphia*.

"We are persuaded that on candid examination, this their work will be found to combine more of the excellencies and less of the defects of the devotional element of song for the sanctuary, than any other collection now in use."—REV. OLIVER CRANE.

"The Book has been used in my congregation about eight months, and I speak my own opinion, and I think the opinion of every one of the congregation, when I say that our estimation of it as a collection of hymns and tunes eminently adapted to public worship, has increased every week during that time. * * * Since the introduction of the new book, my people have become very much interested in that part of worship which consists in singing the praises of God, and lifting up the voice in song."—E. E. CUMMINGS, D. D., *New Hampshire*.

"It will meet, I have no question, the wants of Christian feeling to the full extent anticipated, and become more highly prized the more it is used."—PROF. GEORGE E. DAY.

"Of all excellent hymn books, I prize this most highly."—REV. JAMES DRUMMOND.

"The ministry may well be thankful for so valuable an aid in conducting 'the service of song in the house of the Lord.'"—REV. PROF. DUNN.

"I should regard any congregation into whose public worship the Sabbath Hymn Book is introduced, as having cause for gratitude and thanksgiving to God on this account."—REV. E. S. DWIGHT, *Mass.*

"Its truly devotional spirit is a uniform characteristic. Whether using it in the praises of the sanctuary, in the social meeting, or in his private hours, the Christian will receive abundant refreshment."—WM. T. DWIGHT, D. D.

"The first Congregational Church of Quincy, Ill., have used the book many months with increasing satisfaction."—REV. S. HOPKINS EMERY, *Quincy, Ill.*

"Whether we regard its thoroughly evangelical character, its earnest spiritual tone, or its careful adaptation to the feelings and needs of a Christian worshipping assembly, it is alike admirable. * * * Greatly to be commended also is its preference for old

over new hymns, and its adherence, in almost every case, to the common forms, instead of admitting those frequent and often distressing alterations to which editors, both English and American, have been too prone."—*Evangelical Magazine, London.*

"Certainly no hymn book which I have had occasion to use can compare with this in the fullness and variety, the beauty and richness of its selections."—REV. GEORGE W. FIELD.

"The more I examine the Sabbath Hymn Book, the better I am pleased with it."—REV. LEVI A. FIELD.

"I am able to say of the book, as a whole, that it seems to me to be the most satisfactory collection of hymns now before the public."—REV. D. L. FURBER, *Newton Center, Mass.*

"I confidently believe it is the best book of the kind in use."—REV. H. M. GROUT.

"So far as I can judge, from the examination which I have given it, I prefer it to all others with which I am acquainted."—REV. PROF. HARRIS.

"I believe it to be better adapted to 'the service of song in the house of the Lord' than any other book ever offered to the churches."—REV. T. N. HASKELL.

"It is truly an admirable collection; copious and complete in its range of subjects, choice in its selection, clear and methodical in its arrangement."—REV. PROF. HAVEN, *Chicago Theological Seminary.*

"Let others, if they please, indulge in petulant verbal criticism, but I will try to feast on the richness and fatness of the banquet you have provided."—EDWARD HITCHCOCK, D. D., *Amherst College.*

"As a whole, I regard the work as far surpassing in value any other now before the public. * * * Nothing could induce me to go back to the old books, several of which we have used in former years."—REV. JNO. C. HOLBRUCK.

"The Sabbath Hymn Book appears to me to be the fullest, richest, and on the whole, best hymn book that has yet appeared."—REV. J. M. HOPPIN.

"In a word, we think the book has a large Christian heart, and that therefore it will live."—REV. F. HOSFORD.

"It is the best book of the kind within my knowledge."—SAMUEL C. JACKSON, D. D.

"It is the best collection of sacred lyrics I have ever met with."—JOHN ANGELL JAMES, D. D., *Birmingham, England.*

"I think no competent and candid judge can examine the musical department of the book without discovering a rare variety of soul-inspiring melodies, most happily combined in rich, simple, yet dignified and truly church-like harmonies, brought within the reach of the people."—REV. D. E. JONES.

"I concur fully with the Rev. Dr. Swain in regard to the Sabbath Hymn Book."—JOHN KINGSBURY, LL. D.

"I had long looked for it and anticipated more than usual excellence, and I confess that I have not been in any degree disappointed."—SHEPARD K. KOLLOCK, D. D.

"It comes nearer perfection than any other with which I am acquainted."—REV. T. LAURIE, *Mass.*

"I have no hesitation in saying that I prefer it to any collection hitherto offered to the public, whether as a companion in the closet and a help to private edification, or for the service of song in the house of the Lord."—REV. GEORGE B. LITTLE.

"A very serviceable help for the improvement of hymnology, and probably the best collection of sacred songs for the worship of God in existence."—REV. MR. LOVE.

"A book of pre-eminent excellence and value, and were it in general use, it could not fail greatly to aid the devotions of the sanctuary."—REV. ERASTUS MALTBY, *Taunton, Mass.*

"The more I examine it, I am the more impressed with the excellency of its arrangement, its broad scope of subjects, and the rich variety and fullness of its matter."—REV. J. M. MANNING, *Boston, Mass.*

"With it I see no reason why we may not have far more uniformity throughout our churches than at present."—REV. E. P. MARVIN.

"It is emphatically a hymn book for the use of the churches."—REV. HIRAM MEAD.

"Were I in search of a new hymn book, I should gladly and instantly avail myself of this."—REV. JAMES H. MEANS, *Dorchester, Mass.*

"It seems to me to be better fitted to meet all the necessities of Christians in public worship than anything in the language."—REV. JOHN O. MEANS, *Roxbury, Mass.*

"I welcome with unfeigned delight this contribution to 'the service of song in the house of the Lord.'"—REV. J. B. MILES, *Charlestown, Mass.*

"To say that the Sabbath Hymn Book possesses more and higher excellencies than any other manual, would be deemed high praise, but it would not do the book full justice. It has a distinctive character which fits it, as no other book of hymns has ever been fitted, for the worship of the sanctuary."—REV. JAMES O. MURRAY.

"I should be glad to see it adopted by all the churches in our land."—JOHN J. OWEN, D. D.

"I cordially express my approval of the work. * * * To him who directs the services of the sanctuary, it affords facilities far beyond any other with which I am acquainted."—REV. PROF. PACKARD, *Bowdoin College.*

"I feel entirely satisfied with it. I should not think of introducing any other."—REV. JAMES M. PALMER.

"As a hymn book its use (more than a year,) has given me the greatest satisfaction, both in private and in public. * * * As a tune book, I am confident of its superiority to all rival productions which have come under my observation."—REV. WM. W. PATTON, *Chicago, Ill.*

"The thing, however, which I value most is its select copiousness. I can find what I want. That is more than I can say of any other hymn book I have examined."—PRES. CALVIN PEASE, D. D.

"I have no hesitation in commending the book to Christian families and congregations."—ENOCH POND, D. D., *Bangor Theological Seminary.*

"Far superior to any work of the kind that has yet made its appearance."—HANDEL POND, Esq.

"The book deserves and will, I doubt not, receive distinguished public favor."—REV. PROF. N. PORTER, *Yale College.*

"After careful examination we adopted it, and, having used it a year and six months, our people could not now be persuaded to part with it. * * * It bears acquaintance, and the 'sober second thought' (and I may add, the third, fourth, and fifth,) is, that it is the book 'for the service of song in the house of the Lord.'"—REV. J. JERMAIN PORTER.

"While presenting as few defects of either kind as is compatible with requisite completeness, it seems to me to present rare, I may say unparalleled, merit as a manual for the service of song in the house of the Lord."—T. M. POST, D. D., *St. Louis, Mo.*

"I concur most fully and heartily in the above recommendation of Prof. Brown, and will merely express, in addition, the hope that the Sabbath Hymn Book may be as widely and generally introduced, as its peculiar and unequalled excellencies deserve."—REV. PROF. PUTNAM.

"A careful examination of the Sabbath Hymn Book has satisfied me, not only of its great superiority over all other hymn books which I have used, but of its independent fitness for the worship of God."—REV. ALONZO H. QUINT.

"And if we mistake not the present work, may be called the *opus optimum* of Dr. Mason's life, will only serve to deepen the confidence already reposed by the Christian public in his taste, genius, and piety."—REV. J. E. RANKIN.

"I have, with an increasing delight and satisfaction, examined the Sabbath Hymn Book, and am too well pleased with it to try and find faults."—REV. T. H. ROBINSON.

"The Sabbath Hymn Book is what singers want."—GEORGE F. ROOT, Esq.

"Its use has doubled the effectiveness of our congregational singing, and I think its hymns, its adaptations, and its tunes, have steadily grown in favor with the congregation."—REV. J. E. ROY, *Chicago, Ill.*

"In answer to the enquiry as to my own opinion of the style of the whole volume as a collection of sacred lyrics, I can truly say, after a careful examination of the work regarded in this light, that it seems to me to stand high above all other collections of the kind."—PROF. WILLIAM RUSSELL.

"It gives me pleasure to bear testimony to its unquestioned merits."—PROF. E. D. SANBORN

"The longer and more I use it the better I like it."—REV. GEO. SCHLOSSER.

"I am free to say that I am acquainted with no hymn book more worthy of adoption."—REV. PROF. SHEDD.

"I think you have brought to pass the book for our churches."—REV. PROF. SHEPARD.

"I have now had the volume upon my table for three months. During this time it has been steadily advancing in my estimation, and I have no doubt that, if my life is spared, it will do so for years to come."—D. TALLCOTT SMITH, D. D., *Bangor Theological Seminary*.

"I fully concur with Prof. Packard in his commendation of the Sabbath Hymn Book."—REV. PROF. E. C. SMYTH.

"The editors of the Sabbath Hymn Book seem to me to have accomplished a great work for the churches."—REV. PRESIDENT STEARNS, *Amherst College*.

"I have never seen a collection of hymns for Sabbath worship that realizes so nearly my ideal of such a book."—REV. A. L. STONE.

"For the fullness of its hymns adapted to every occasion of religious worship as well as to every variety of Christian sentiment and feeling, and for the completeness and scientific arrangement of its tables and indexes, I know of no hymn book that has equal merits."—BENJAMIN P. STONE, D. D., *Concord, N. H.*

"I have no hesitation in affirming it as my deliberate judgment, that the Sabbath Hymn Book is decidedly to be preferred as a 'manual of sacred song' to any other compilation of which I have knowledge."—R. S. STORRS, D. D.

"The Sabbath Hymn Book shows excellent taste and judgment, extensive research, and a very accurate appreciation of the wants and wishes of the churches."—REV. PROF. STOWE.

"He must be a fastidious man, who having seen this book shall wait for a better; he must be a bold man who shall offer the public another during the present century."—LEONARD SWAIN, D. D., *Providence, R. I.*

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THE BOOK OF PRAISE,

OR

HYMNS AND TUNES

FOR

PUBLIC AND SOCIAL WORSHIP.

PREPARED UNDER THE SANCTION AND AUTHORITY AND IN
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The attention of Pastors and Churches is respectfully invited to the above newly published work. The General Association of Connecticut appointed a Committee of five Pastors,—Rev. Messrs. Eustis of New Haven, Parker of Hartford, Dana of Norwich, Paine of Farmington, and Dunning of Norwalk,—to prepare and publish a Hymn and Tune Book for use in the services of the Sanctuary. The result of their labors extending over a long period of years, is the valuable and beautiful hymnal which we offer to the Churches. The hymns in this collection were most carefully selected. In the selection the Committee consulted very many pastors, representing different tastes and experiences, and labored to bring together all the good and familiar old hymns, with such new ones as have seemed to them certain to become dear. No expense has been spared in the earnest attempt to gather the very best. The Book of Praise contains 974 hymns, exclusive of selections for chanting or responsive reading. It was the aim of the editors to avoid making too bulky and voluminous a collection, and at the same time to gather up all the sterling and standard hymns that are used in the Churches. It contains 242 tunes, and as a rule, there is a tune upon each page, and beneath it four hymns; and thus nearly on every page a choice of tunes is given. The

music has been most carefully selected from the very best sources, with reference to the wants of both congregations and the choirs, by which congregations are almost universally led in the service of song. The volume is of convenient form and size, is beautifully printed in clear, legible type, on paper of superior quality, and presents an unusually handsome page.

The arrangement of the book presents some novel and decidedly valuable peculiarities. The hymns succeed each other in the order of a logical, topical plan, and are grouped into nine distinct sections, each of which is prefaced by a title-page, containing a summary statement of its contents. An index of those sections is placed at the beginning of the book, so that one can easily become familiar with its entire contents, and readily find hymns on any given topic.

For instance:—opening the book at page 85, at the beginning of the fourth section, one sees at a glance what the contents of that section are:

SECTION IV.

GOD.

THE FATHER, THE SON, AND THE HOLY GHOST.

(a.) The Being, Attributes, Works, Providence, Government, and Glory of God. Adoration.

(b.) The Incarnation: Birth, Life, Works, Passion, Resurrection, Ascension, and Exaltation of Jesus Christ.

(c.) The Holy Ghost and the ever blessed Trinity.

Each section is prefaced by a similar statement and analysis, and also by an appropriate Scriptural motto. Thus each of the nine sections has what is equivalent to a topical index of its own. Each separate page has a heading to indicate the character of the hymns beneath. Each hymn also has its own heading, which either refers to some text of Scripture which the hymn illustrates, or describes the burden of the hymn.

The first section of the book contains selections for chanting, from the Psalms, the Prophets, and the New Testament. Under this head are also several hymns, both ancient and modern, of irregular metre, but of great beauty and excellence, such as "The Alleluiaic Sequence, a magnificent medieval hymn; "Te Deum Laudamus;" the Gloria in Excelsis;" "From the recesses of a lowly spirit;" "Thy Will be Done;" Newman's

beautiful "Lead, Kindly Light," &c.; "My God, is any hour so sweet?" "When winds are Raging o'er the Upper Ocean;" and an excellent old Litany, which must become an universal favorite, "O, Saviour of the World, the Son, Lord Jesus!" Here will be found also the Decalogue, the Nicene and Apostle's Creed, the Lord's Prayer, the Apostolic Benediction, and Doxologies in all metres. The Chants themselves are all simple, and such as any choir can readily use.

The other eight sections consist of hymns and metrical versions of the Psalms. Of the Psalms there are 115 versions given. The successive headings of the sections are, "Public Worship," "Holy Scriptures," "God, the Father, Son, and Holy Ghost," "Salvation by Christ," "The Christian Life," "The Church of Christ," "Mortality and Immortality," "Miscellaneous Hymns." The book closes with carefully arranged alphabetical, topical, and textual indexes.

In the selection of the hymns, the aim of the editors was to gather up into this volume such hymns as throb with a warm spiritual life—devotional rather than didactic—in which, as in the Psalms of David, the worshiper may pour out and offer up the sacrifices of praise. The old and familiar hymns are here, and there are about forty hymns that have never been published in any other similar American collection. With the exception of two or three from the pen of Dr. Ray Palmer, and three or four which were originally written for the Sunday school, these new hymns are selected from foreign sources, and most of them are such as will speedily become popular by their great excellence.

As to the music of the Book of Praise, in the first place the old familiar tunes are collected in strong force.

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